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filmindia

Rajkamal Kalamandir

Shakuntala

PRODUCED & DIRECTED BY V. SHANTARAM

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Directed by: S. F. HASNAIN

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Ready for Release

AUGUST 1943

VOL. 9 **NO. 8**

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The Red-Tape In Slow Motion

Mr. P. N. Thapar, I.C.S., the Government of India Secretary in charge of film propaganda, is very much a confused man these days.

He has been touring the different film producing centres in India and meeting several film producers and wondering perhaps how God could have created such a community of human beings as the film producers who, till yesterday, had winked at the all-destroying world-war but today are quite willing to produce anything which the Government is pleased to suggest to win the war.

Taking his cue from "filmindia", Mr. Thapar is reported to have gone to Calcutta and Madras and we are told that the quota of 25 propaganda pictures has been equitably distributed in the different film centres. While Bombay producers are given 14 propaganda pictures, the remaining 11 are distributed amongst Lahore, Calcutta and Madras producers.

That is as it should have been right from the start and our producers in the country have agreed to cooperate with the Government assuming Government's full co-operation in securing for the producers generous supplies of raw films for other commercial films.

Mr. Thapar, however, is reported to have upset the producers' apple-cart by declaring that while the Government would guarantee raw film supplies for the 25 propaganda pictures, it could not guarantee extra supplies for the commercial products and that the producers would have to take their chance and wait for raw film as and when it comes across through the U-Boat infested waters.

Frankly, this is breaking faith with a business community which has whole-heartedly promised to do its bit for war propaganda. Having secured his pound of flesh. Mr. Thapar can not now turn round and drop dead his new friends in this way.

Baburao Pendharkar

Makes money Dance to his tune in.....

नव हिंस चित्र

New Hums Pictures'

Nagad Narayan

Producer:
BABURAO PENDHARKAR

Story—Direction:
VISHRAM BEDEKAR.

Starring:
BABURAO PENDHARKAR, LEELA DESAI, KUSUM DESHPANDE, NAYAMPALLI.

A SILVER SCREEN EXCHANGE RELEASE

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Jairaj acts a story-writer in "Prem Sangeet" a social story of Shalimar Pictures.

The Government is under a moral obligation to meet the legitimate demands of the Indian film industry seeing that all the film producers in the country have pledged themselves to help the Government in its war propaganda.

In the preliminary discussions which Mr. Thapar had with our film producers, the producers were led to believe that the Government was anxious to formulate a plan whereby producers would be guaranteed regular supplies of raw film in spite of the present uncertain times.

This belief seems to have been gradually dissipated in the subsequent discussions with Mr. Thapar, and the Indian producers rightly feel hurt seeing that their hopes have been unceremoniously jettisoned by the Government Secretary.

The 25 propaganda pictures have not yet been produced and if the Government is anxious to secure effective war propaganda, which is only possible if the industry gives its whole-hearted co-operation, the Government would do well to give an open assurance of its sincere intentions to secure for the industry as much raw stock as possible under the present conditions.

Unless a precise assurance like this is coming forth, it will be very difficult for the Government to kindle enthusiasm in the chilled hearts of the producers.

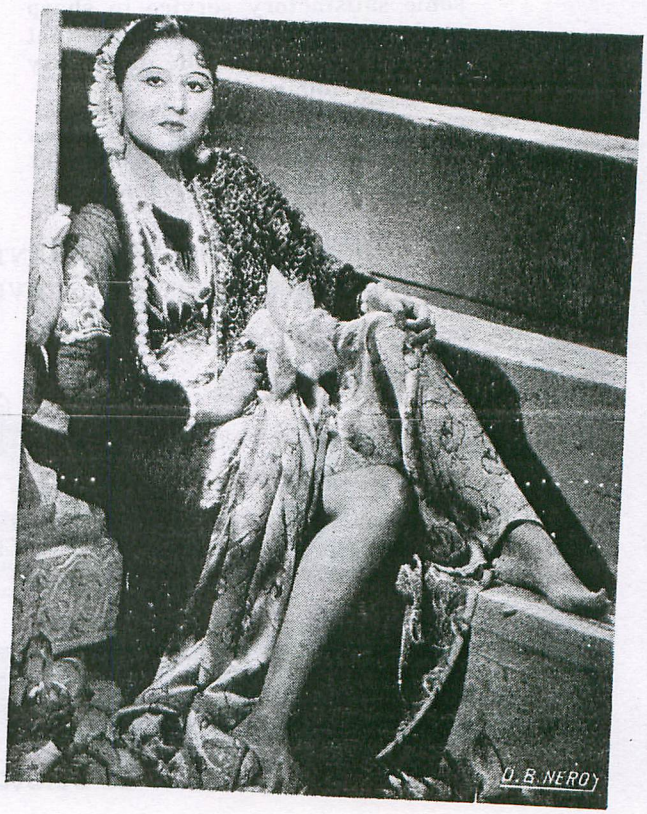
Another problem which Mr. Thapar has to solve, and pretty quickly, is about the release of these 25 propaganda pictures throughout the country.

As long as Mr. Thapar remains trembling over the restrictions of democracy, this problem will never be solved. And even after getting these 25 pictures ready in hand, they will not be shown in several centres for want of release dates. The purpose of producing these pictures will thus defeat itself and it is quite likely that the Indian film industry's war effort will be on the screen after the war has been won or lost. That won't be a good certificate for Mr. Thapar's efficiency and management.

In the field of exhibition the Indian film industry is already facing an acute stalemate. So many films are already lying ready in tins that all the cinemas in the country can be kept running for a full year without the industry having to produce a single new picture.

This is mainly due to the extreme popularity of our pictures in these times when the film is the only possible entertainment for the poor and the rich alike.

Several Indian pictures enjoy record runs and it is not unusual to see a single Indian picture, so often, monopolising a theatre for a full year or even more. Though motion pictures are supposed to move, Indian



We did not know that Sadhona had a leg till Director Kedar Sharma stripped it in "Visha Kanya", a costume picture of Ranjit.

TO EXHIBITORS

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IN your own interest, and in the interests of the National Film Industry you must help your Projection and Sound Equipment to last at least till the end of this war; and you must see that your equipment gives you the same satisfactory service in sharp projection and perfect sound that has won your house the popularity it enjoys today.

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pictures don't move out of our theatres so easily once they get in there.

The net result of all this blockade is that all the producers in the country, without a single exception, have several pictures in hand, lying unreleased.

Naturally, therefore, whenever release dates are available in the theatres, this accumulated product will take the screen first, leaving the 25 propaganda films snug in their tins.

What earthly use is it then to produce war propaganda films, unless the Government evolve some scheme whereby a preference in release is granted to the war films?

When a recent case was pointed out to Mr. Thapar, he shrugged his shoulders and made a blank face as if suggesting that the Government has not yet arrived to that stage of thinking.

This particular instance we have referred to is of "Nagad Narayan", a picture produced by New Huns Pictures. The picture, though planned long before the Government ever dreamt of full-length propaganda films, makes an excellent propaganda play, based as it is on the theme of hoarding and profiteering in kerosene and petrol. Sufferings of the people due to hoarding and profiteering have been presented on the screen in a socialistic strain thus giving to the romance in the picture an idealistic colour which makes the drama at once entertaining and instructive.

When Mr. Thapar saw this picture his face beamed with delight. He was getting something for nothing and in such a full measure.

But the tragedy of this picture is that it is not likely to be released in any big city of India for a long time to come, as all the theatres in these towns are engaged by one long running picture or another.

In ordinary course, "Nagad Narayan" is likely to come on the Bombay screen sometime next year, by which time the topical theme in the picture may have no import left in it.

The only possible way in which the propaganda contents of this picture can be put to good use in the present times is by granting 'Release Priority Certificate' thereby compelling the exhibitors in the country to give the picture not only the first available release dates but also the choice of suitable cinemas.

Unless this is done, the war propaganda in "Nagad Narayan" will remain canned in the tins. And so will all the propaganda in the future 25 propaganda pictures, produced under the inspiration of the Government.

In America, the entire film production is at present on war footing and almost every film produced is based on some aspect of war or other.

The American pictures are therefore getting their normal releases at all theatres throughout the narrowed-at-present world.

The situation in India, however, is quite different. People in our country, for political reasons, don't consider this war as their own, while in America the war has already become a people's war.

With the present impasse in politics, few people in the country are prepared to aid the Government in its war effort, least of all the film people who have received in the past very apathetic response from the Government in all their appeals for help and succour. These are facts and the Government can't merely blink at them, if the war is to be won for the Allies.

We are all living in abnormal times which call for firm and decisive measures if we are to get somewhere near our ideal of winning the war.

If the Government is going to tremble and think and think and tremble below the cloak of democracy in the beginning and then do the desperate act in the end, it will fail in case of war publicity through films, as time is the essence of such publicity.

A film takes six months in production and three years in complete country-wide exploitation. That is what a war propaganda film will also require in sheer time and period.

Unless New Delhi has settled down for a long war of attrition spread over a number of lazy years, it must

In "Muhabbat", a Laxmi picture, Shanta Apte again comes to the screen.

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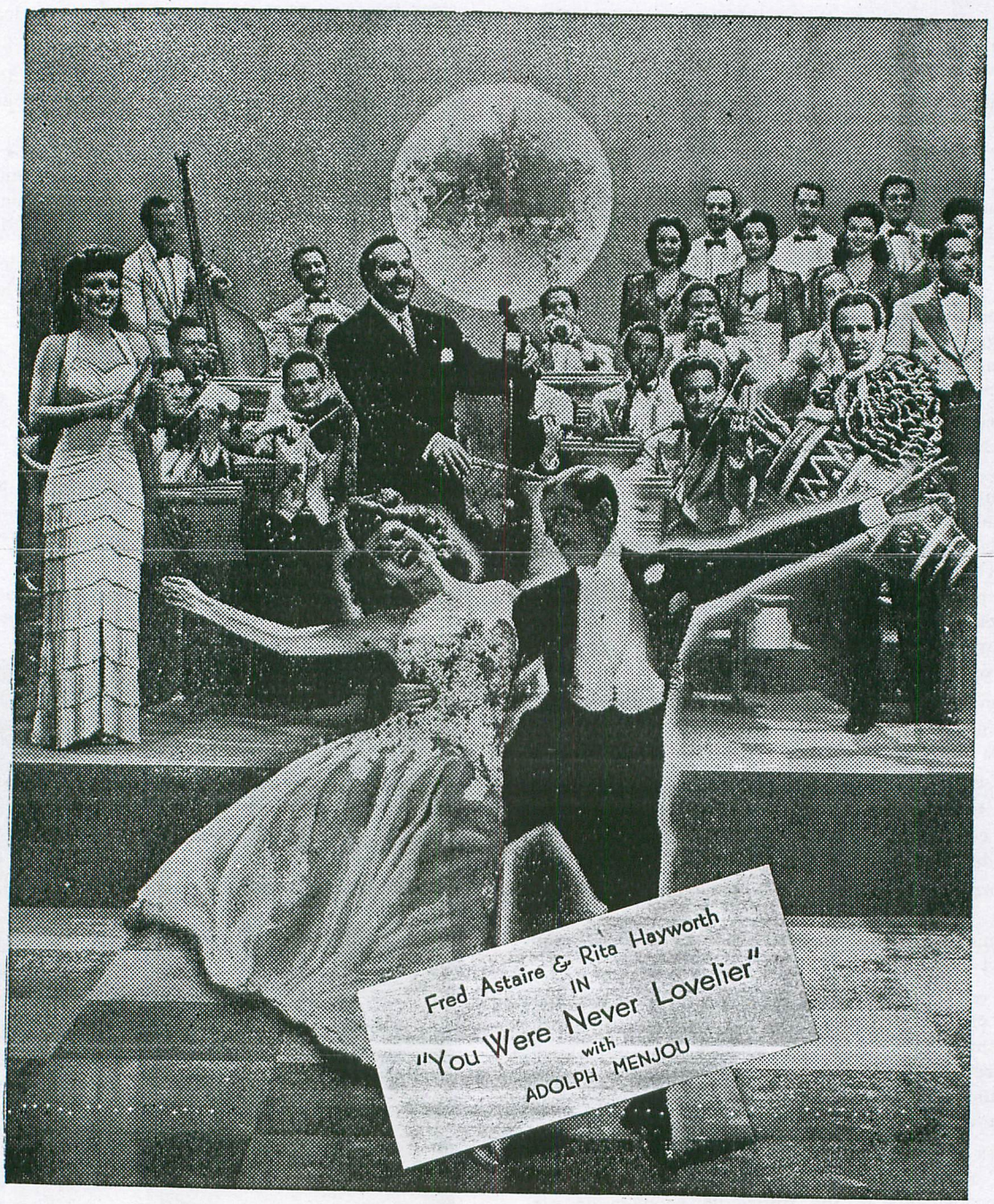
Columbia's Theme Song for 1943.

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Claire Trevor.

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act quickly if it wishes to harness the motion picture film for winning the war.

As usual, we suggest a plan below, which, we hope, will help the Government to decide quickly:

(1) The theatres all over the country should be classified as follows: (a) Those showing Indian pictures exclusively (b) Those showing both Indian and foreign pictures (c) Those showing foreign pictures exclusively.

(2) While the "c" class theatres do show foreign propaganda films regularly, the "a" and "b" class theatres should be compelled to show all pictures which have obtained the "Release Priority Certificate".

(3) The Government should issue "Release Priority Certificates" to the 25 propaganda pictures scheduled for production as also to other pictures, which after viewing, are considered as suitable for propaganda purposes.

(4) The "a" and "b" class theatre-owners should submit to the local authorities a monthly report of the releases in their theatres and they may be compelled, according to the choice of the local authority, to give a preferential release to the first certified propaganda picture available.

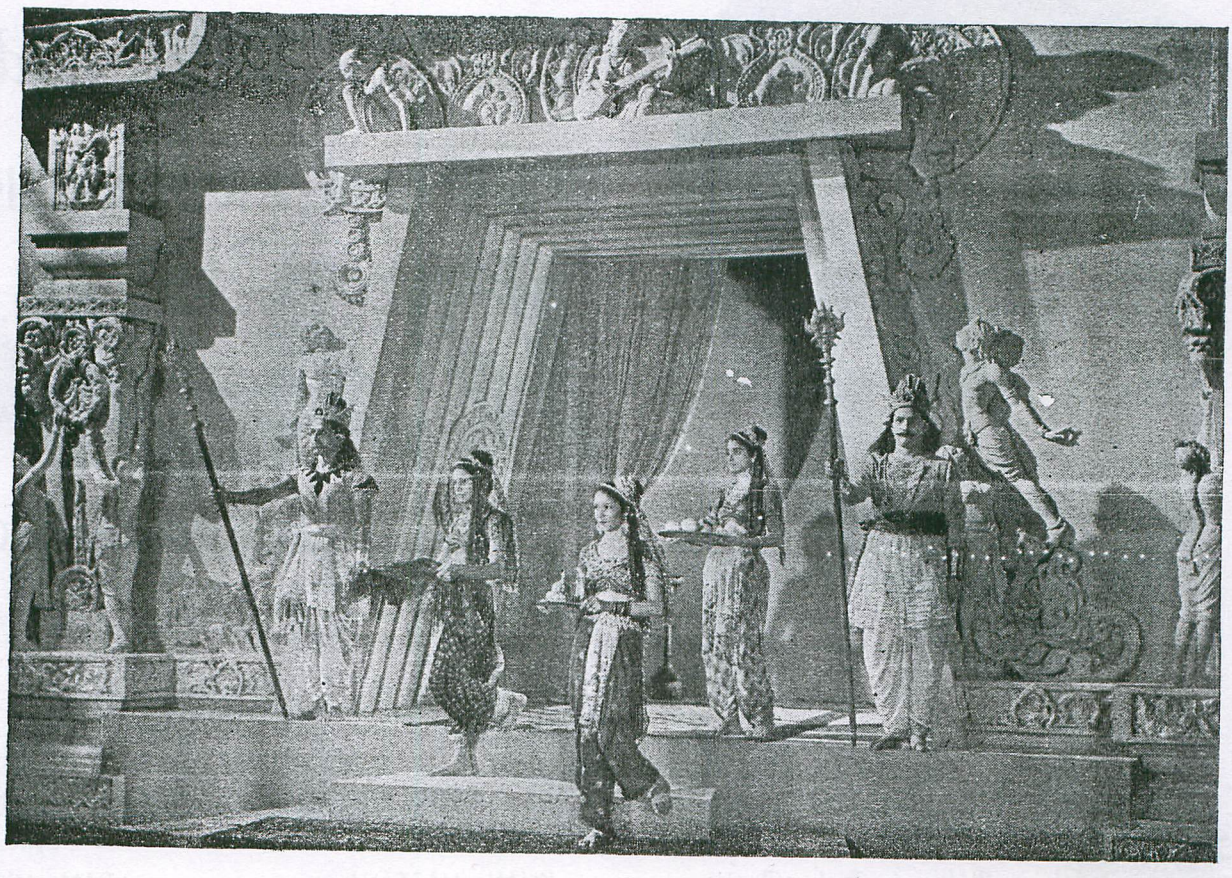
(5) The unusually long runs of Indian pictures which hold up the theatres for several weeks in succession may be cut down to a maximum of 25 weeks thereby permitting other pictures to be released, especially in key-cities like: Bombay, Calcutta, Karachi, Delhi, Lahore, Hyderabad, Bangalore.

(6) The exhibitors who have to play propaganda pictures may be protected in respect of their legal contractual obligations previously entered into with producers.

(7) This plan should be published immediately to enable the exhibitors to make their own arrangements for showing propaganda pictures when these are ready. In the meanwhile a beginning may be made by granting "Nagad Narayan" a "Release Priority Certificate" on the above lines and the experiment may be closely watched to determine the future possibilities in respect of the 25 propaganda pictures.

Unless something constructive like this is immediately done, the 25 propaganda pictures are not going to be on the Indian screen till after the war, when their propaganda contents will only help to excite some derisive laughter.

In the meanwhile, let us wait and watch the red-tape in its traditionally slow motion.



A glimpse from "Shakuntala", a Rajkamal symbol of art and beauty. Dushyanta's palace is a rare piece of film architecture.

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Music: KHAN MASTANA

Lyrics: RAM MURTI

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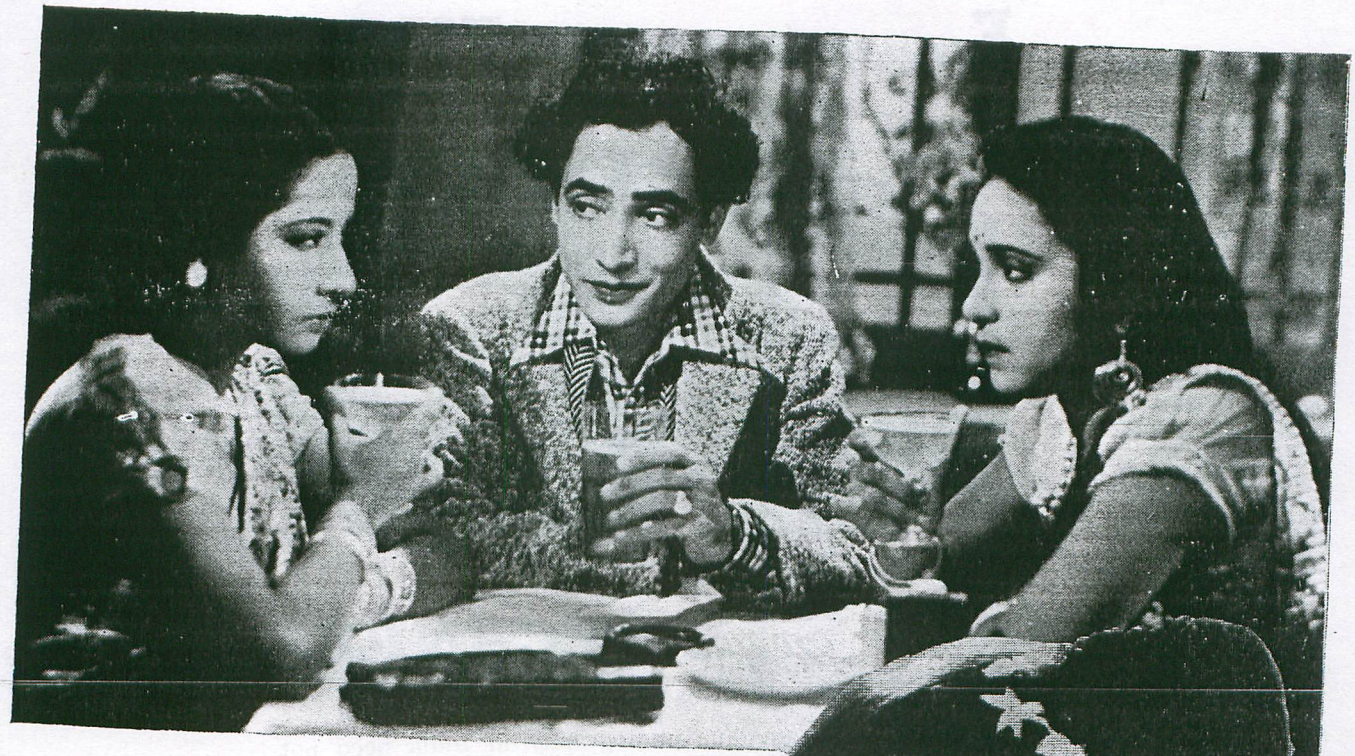

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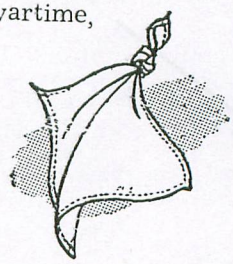

REMEMBER ALWAYS...

- To waste no film on several exposures of the same subject; make *every* shot a *telling* shot;
- To take especial care to focus correctly; to shield the lens from the sun's rays;
- To load and unload the camera in the shade;
- To keep the camera steady and hold it level too;
- To keep the lens scrupulously clean;
- To wind the film on, immediately after exposing;
- To develop the film immediately after the last exposure.
- To give the right exposure (overexpose rather than underexpose).

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DEVIKA RANI—

Inimitable and charming as ever, Devika graces the screen once again in "Hamari Baat", the next social picture of the Bombay Talkies Ltd.

Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

WARNING TO PRODUCERS !

It is a general cry nowadays among Indian film producers that motion picture production has become very much expensive and uneconomic a problem due to the prevalent war conditions.

While little can be done to alleviate their acute distress in obtaining the different raw materials required for production, a lot of domestic economy can be enforced by the producers in the matter of huge salaries paid to the stars and the directors.

It is a patent fact that Indian film stars earn huge monthly incomes, quite disproportionate with their actual needs or worth. Since the time that a number of stars took up free-lance racketeering and started selling their services by first and second preferences, some of these stars have earned as much as Rs. 15,000/- a month, while only a couple of years back their incomes ranged anywhere between Rs. 1,000/- to Rs. 2,000/- per month.

While the industry was still in its infancy and when acting talent was difficult to obtain, these stars had some box-office value as their names helped to draw some crowds. But during the present times with the film industry in India well-established and the people having acquired the incurable habit of seeing motion pictures, the notion that stars draw at the box offices becomes a pure myth.

If our stars had really a pull at the box-offices, many an expensive production would not have failed ingloriously. Some of the outstanding examples within recent memory are: "Surdas" with Saigal and Khursheed; "Jhankar" with Chandramohan and Kumar, "Iqrar" with Motilal and Madhuri; "Muhabbat" with Shanta Apte, etc.

Just at present the cost of casting for a picture very often goes over one-third of the entire production cost. Producers in Bombay have been paying as much as Rs. 30,000/- to a single man or a woman for a role in a picture to be completed in five months. In the South, M. S. Subbulakshmi the well-known singing star of Tamil pictures is reported to have asked for Rs. 75,000/- for a single picture. This is all fantastic and strictly unbusinesslike for the future of the industry. At this rate the producers will soon find themselves at the end of their normal resources and the industry will one day suffer a severe set-back.

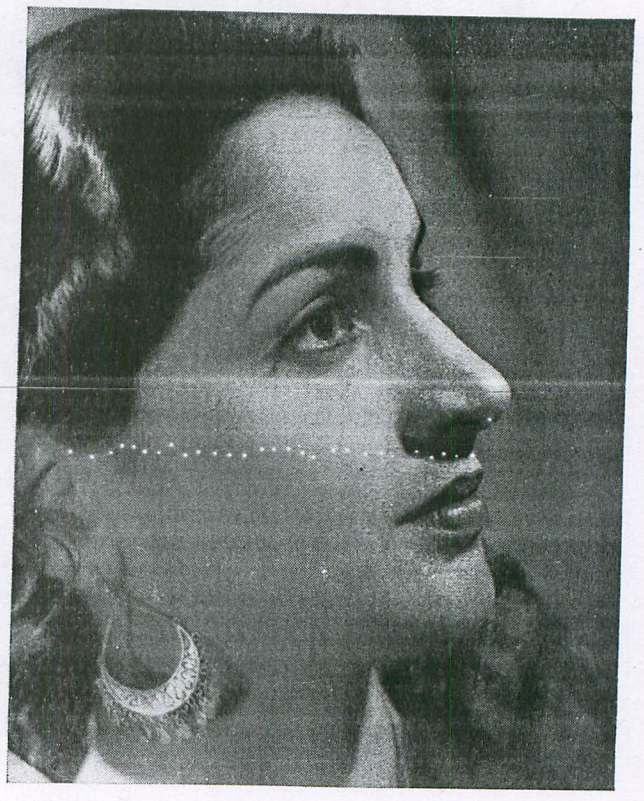
We once again state that no star is worth his or her name unless he or she is suitably cast in a good motion picture story and the picture has other excelling production values.

An artiste like Saigal with his wonderful singing voice has failed to draw sustained crowds several times because he was presented in the wrong type of a story.

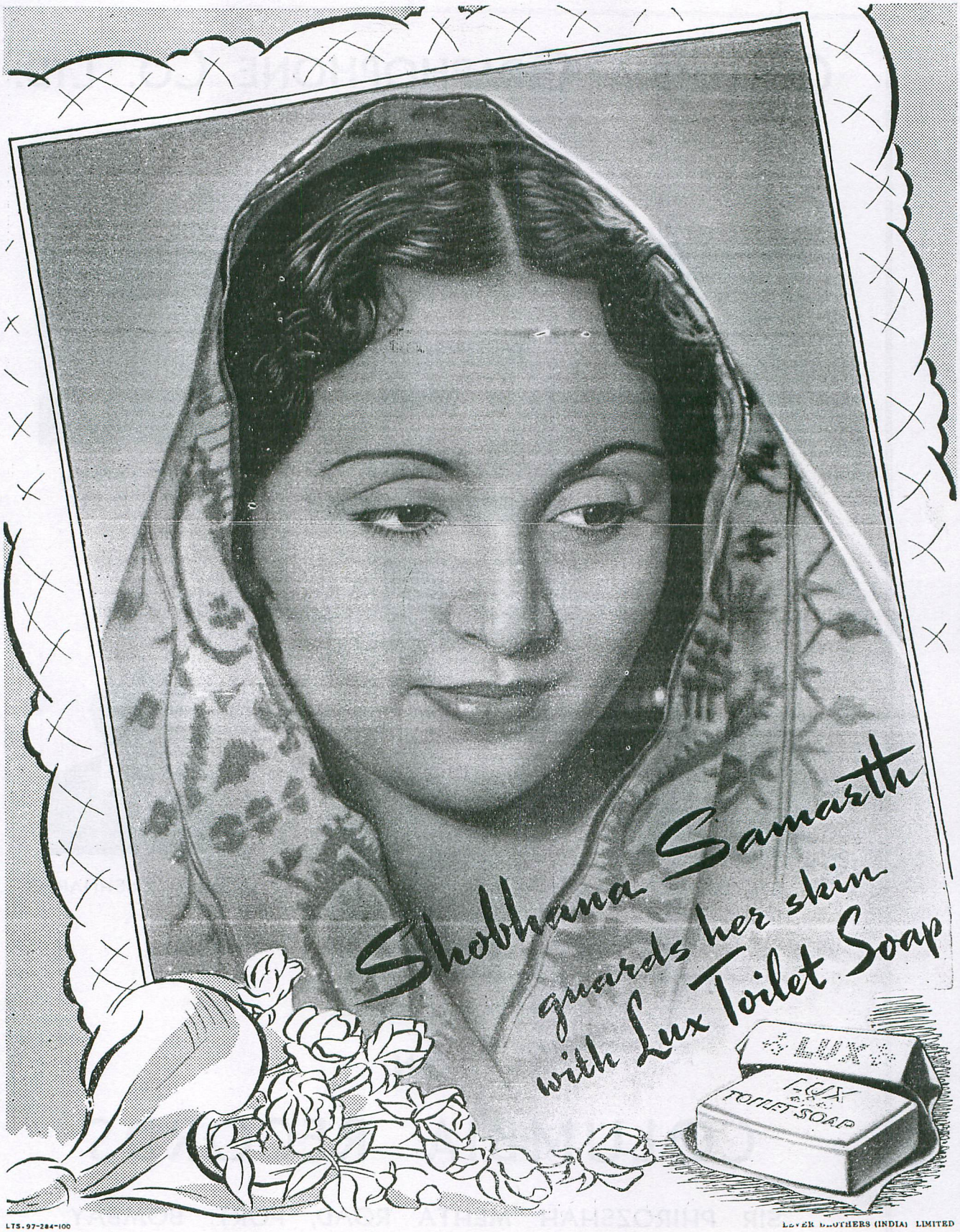
The point to be driven home is that stars are not so important as the story and other production values and the practice of paying them fantastic salaries is utterly suicidal.

Without a single so-called or over-boosted star, Kardar's "Sharda" succeeded beyond the producer's expectations because the picture had other production values which appealed to the people.

It is most essential that the axe of economy must fall in this field of useless expenditure and a ceiling of



Neena, mysterious and beautiful, comes to the screen again, in "Prem Sangeet", a Shalimar picture.



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maximum salary should be fixed if the producers wish to save themselves—and that too quickly.

It is also necessary that the free-lancing racketeering indulged in by film stars must be stopped immediately as by meeting several engagements at the same time, these racketeering artistes not only put the producers to a severe loss but also stop the recruitment of new talent, which producers would have to find in times of scarcity.

Besides, what novelty in entertainment is offered by our producers when one sees the same star on the screen in four different pictures at the same time? All the producers suffer in this monotonous repetition. Novelty is the spice of entertainment and new faces as new plots are always essential.

This is a problem which the Indian Motion Picture Producers' Association must tackle immediately. They can not allow the star payments to soar to impossible heights and make motion picture production an uneconomic business.

AN EXPENSIVE ACCIDENT

The film industry in Bombay got a rude shaking when the Famous Cine Laboratory got involved in an accidental fire on the 6th of July at 7 p.m.

In the beginning it was feared that precious drama worth over Rs. 30 lakhs was burnt out but subsequent inquiries reveal that all the picture negatives which were destroyed in the fire had positive prints from which duplicate negatives can be made.

The producers' loss therefore can be estimated to be in the region of three lakhs of rupees. It was rather a close shave for the film industry in Bombay.

Mr. Shiraz Ali Hakim, the proprietor of the laboratory, however, lost a good bit in getting the entire machinery of the Joining Rooms completely destroyed. It is, however, a merciful escape that the rest of the equipment was saved, as only a part of the laboratory premises was gutted by the fire.

The fire is reported to have originated in a locked steel cabinet containing picture negatives due to an automatic combustion. The steel cabinet which was supposed to be fire-proof did not, however, help to prevent the fire from spreading and within fifteen minutes over fifty different pictures were burning themselves out. The intense emotions which different producers had managed to put in those pictures soon went up in smoke and they kept sniffing the air with hope and optimism clutching at their heart as the brave firemen fought for hours to subdue and control the fire.

When the ashes cooled it was discovered to the utter relief of all that no producer had completely lost his stake and the damage could be recovered by duplicating the negatives.

The Famous Cine Laboratory is once again in its old stride and Mr. Shiraz Ali Hakim assures us that the strictest possible watch will be kept in future to prevent such accidents.

AN INSURANCE PROBLEM

That brings us to the very important problem of fire insurance. Quite a number of insurance companies, both Indian and foreign, cover the film risk these days. But there doesn't seem to be an uniform plan of covering this risk. Some companies grant protection under all circumstances while others only cover the risk during storage in fire-proof godowns.

The risk of fire for a film is, however, great during printing copies and processing, which risk, very few insurance companies are willing to cover.

Producers should, however, insist on a blanket policy covering all risks, whether during production, transit, process or in storage. Unless this is done complete security is impossible.

Another aspect of film insurance is the reluctance of the companies to pay the insured claims fully. For instance, in case of a loss of picture negative with a positive copy existing, the insurance companies would refuse to pay the full insured amount even though they have received premiums on the full amount and would only agree to compensate for the extra cost involved in preparing a duplicate negative.

The insurance companies probably assume that the complete loss is recovered by preparing a duplicate negative. But in reality it is not so because in

Yeshodhara Katju gives some spectacular dances in Indian Art Pictures' "Vijay Laxmi".

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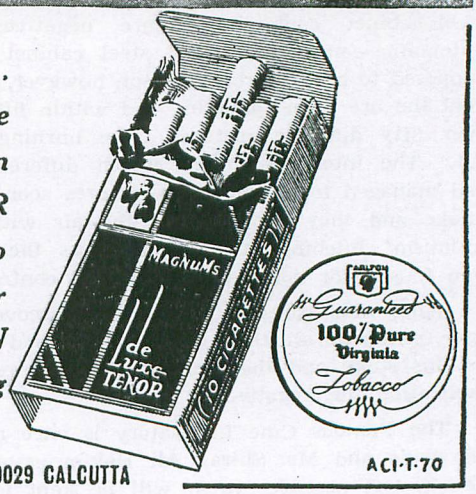

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technical quality there is always a world of difference between an original negative and a duplicate one.

As a motion picture is always a product of art, this marked difference in quality is bound to affect the potential returns of the film and it would be only fair that producers should get the full insured cover, for the simple reason that the negative product insured has been completely destroyed in its original state.

If this is not done where is the sense in producers insuring for big amounts and paying huge premiums and then getting only a partial recompense?

This matter must be thrashed out by the Indian Motion Picture Producers' Association with the several insurance companies and an uniform plan of insurance must be adopted for the future.

SAVE THE SOUTH INDIAN FILMS

Stung by our remarks in the last issue Producer S. S. Vasan, President of the South Indian Film Chamber of Commerce called on us during the month to argue with us and to convince us about the justification of his demand for 14,000 feet footage limit for South Indian pictures.

Vasan, a successful journalist and a more successful businessman, plays deftly with words and uses them with great effect. With the help of cones, graphs and squares, Vasan piled one argument over another till the minutest detail of the familiar problems of the film industry in the South was laid open on the table.

Mr. S. S. Vasan

Vasan argued that while the cost of producing films in Tamil or Telugu remained on par with production costs of Hindustani pictures, the field of returns was, in contrast, one-fourth of that obtained for Hindustani films. Another point Vasan put forth was that the ratio of better class people patronising the cinema in the South was much smaller in comparison with such support given to the Hindustani films all over India.

It seems that over 90% of the people who see Tamil and Telugu pictures come from the illiterate and poor classes and consequently their tastes are still clinging to the primitive pattern of entertainment. To such people who constitute the economic back-bone of the film industry in the South, music is still the best drawing card and every producer, however reluctant or however progressive he be, has to bend to this stern necessity to maintain his commercial existence.

According to Vasan, unless the South Indian pictures are heavily sprinkled with the local ear-splitting music, repeat-audiences to the pictures are considered an impossibility with the result that the returns of the pictures fail to be satisfactory.

It seems that the scope of exhibition for Tamil and Telugu pictures is considerably restricted, there being hardly half-a-dozen paying stations.

The Government footage restriction of 11,000 feet is therefore considered unjust, more so because the South Indian producers have to cut down from a pre-restriction standard footage level of 17,000 and odd feet and suffer a quantitative cut of 35% as against a 14% cut with Hindustani films which had the pre-restriction level of 12,841 feet.

There is a lot of force in what Vasan says and there is a grievance in his demand for being treated with fairness in comparison with the Hindustani films.

The problems in the South Indian film industry do seem to be peculiar to the province and Government would do well to give them a patient and sympathetic hearing.

Vasan is afraid that if the footage restriction remains at 11,000 level for the South, the producers in that province would soon go out of business and the industry in general would be ruined.

It seems that on canning more of that ear-splitting music of the South depends the existence of the

Radha-Rani in Gitanjali Pictures' "Sawaal".

WARNER BROS.

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GEORGE WASHINGTON SLEPT HERE

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Third Group!

BETTE DAVIS
and her new co-star
PAUL HENREID
who matches her every emotion
in
NOW, VOYAGER

IDA LUPINO
and
JOHN GARFIELD
the two outcasts of
"The Sea Wolf" in
OUT OF THE FOG
An Anatole Litvak Production

ERROL FLYNN
co-starred with
ANN SHERIDAN
in a superb adventure-romance
EDGE OF DARKNESS

Introducing
GLORIA WARREN
the great new Singing Star
in
ALWAYS IN MY HEART
with
KAY FRANCIS
WALTER HUSTON

IDA LUPINO
DENNIS MORGAN
JOAN LESLIE
in
an out-standing drama
THE HARD WAY

industry. In any case the peculiar problems of the South do need a special consideration.

We wonder what Vasan would think of the further reduction of a 1000 feet with which idea departmental secretaries are toying at present.

We hope, the South Indian producers don't indulge in mass suicides when they hear the news.

LICENSED BLACK MARKET

As suggested in the June issue of "filmindia", the Government of India have made an attempt to check black-marketing in raw films by issuing licenses to the several purchasers of raw films.

By a notification dated the 17th July and called, "The Raw Cinematograph Film (Control of Distribution) Order", the Government has forbidden the sale, use, purchase or acquisition of raw film for producing a picture or for taking copies or for any other purpose except under a license issued by the Government of India and the Department of Industries and Civil Supplies, New Delhi.

With this notification the Government probably feel that they have done a good job for the day and stopped the black-market in raw films. In clumsy phraseology this notification is on par with the several rice and wheat notifications which the Government of India have issued from time to time.

Like a bag of rice or wheat, the motion picture film is not consumed by the public in general. The raw film has a highly specialized and restricted market and the parties who run the black-market racketeering in raw films are not street corner grocers, but producers, distributors and other dealers in films. Likewise, the people who buy the films from the black market also belong to the same class.

The new Government notification will not therefore affect the black market in raw films except in it being called in future just "licensed black market".

Unless the Government fix up a ceiling of annual supplies of raw films for producers and distributors according to their individual needs after perusal of their supplies in previous years and mention their maximum limits of supply in individual licenses, there is no sense in the present notification, which, as usual, is too vague and general, to be fully effective in operation.

The film people will still carry on a black market by prevailing upon the raw film importers to supply them extra stocks on one excuse or another and then sell the excess in the black market.

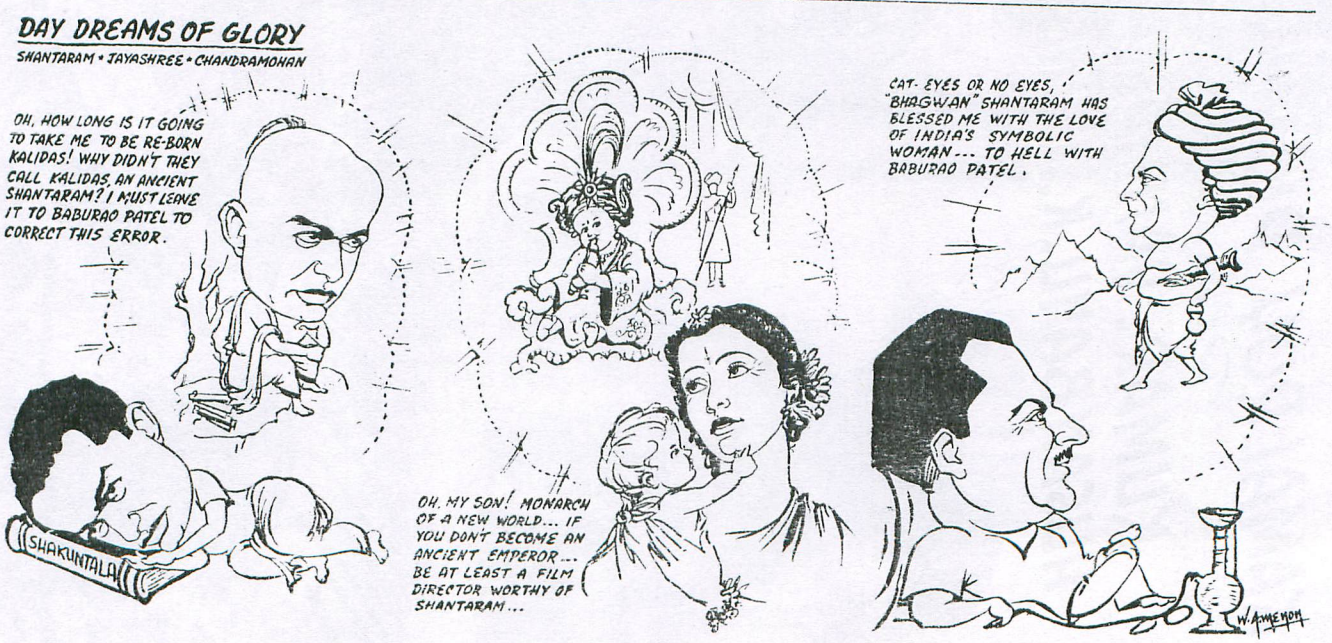
Unless individual supply quotas are fixed up, the licensing of purchasers and dealers has no particular use in checking the black market.

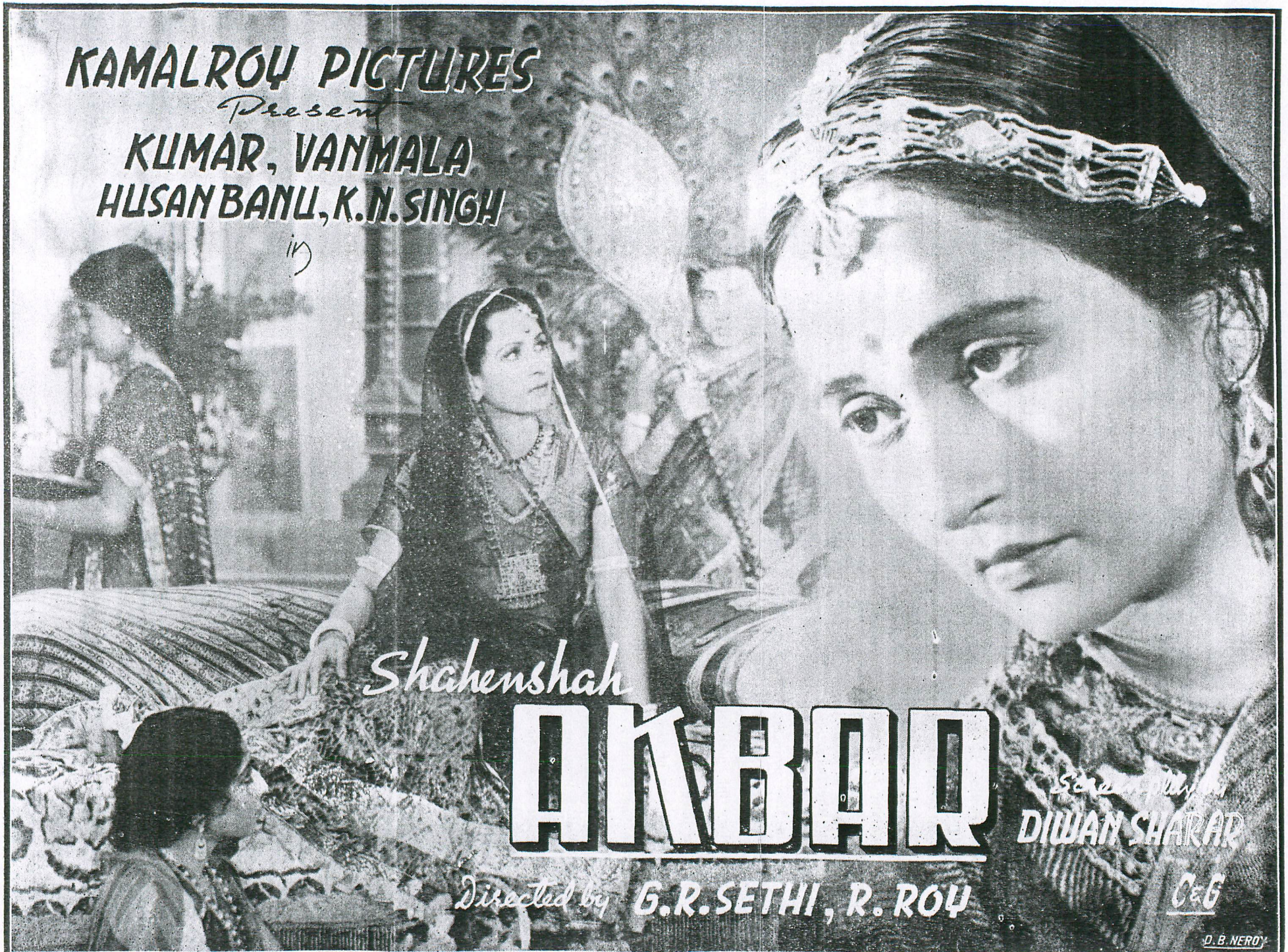
The Government must moreover see that after fixing up these maximum annual quotas, the small stocks of raw films which are expected into the country are equitably distributed amongst all the producers, as otherwise the studio-owners will claim the lion's share and the small independent producers will be kept howling.

HITLER'S CHILDREN

"Hitler's Children", a recent R. K. O. release, is a picture worth seeing by all in the country.

It brings home the tragic story of the political doping of children under the Nazi regime in Germany. According to the picture, children in Germany no longer belong to their parents and they are considered as state property and controlled and brought up by the State to fight for the Nazi ideals, which, today, are the principal cause of so much carnage and bloodshed in the world.


DAY DREAMS OF GLORY
SHANTARAM • JAYASHREE • CHANDRAMOHAN
OH, HOW LONG IS IT GOING TO TAKE ME TO BE RE-BORN KALIDAS! WHY DIDN'T THEY CALL KALIDAS, AN ANCIENT SHANTARAM? I MUST LEAVE IT TO BABURAO PATEL TO CORRECT THIS ERROR.
SHAKUNTALA
OH, MY SON! MONARCH OF A NEW WORLD... IF YOU DON'T BECOME AN ANCIENT EMPEROR... BE AT LEAST A FILM DIRECTOR WORTHY OF SHANTARAM...
CAT-EYES OR NO EYES, "BHAGWAN" SHANTARAM HAS BLESSED ME WITH THE LOVE OF INDIA'S SYMBOLIC WOMAN... TO HELL WITH BABURAO PATEL.
W. A. MENON


KAMALROY PICTURES
Present
KUMAR, VANMALA
HUSAN BANU, K.N. SINGH
in
Shahenshah
AKBAR
Screenplay by
DIWAN SHARAR
Directed by G.R. SETHI, R. ROY
C&G
D.B. NERO

The picture is suitable for universal exhibition though the local distributors of the film have displayed a blushing prudishness by advertising it as suitable only for adults.

As the picture tells the story of children in Nazi Germany, it, primarily and essentially, concerns children and there is no sense in keeping it away from children just because sterilization of women is discussed in a couple of sequences. Sterilization of men or women is not such a morally shocking thing in itself as not to be seen by children. The method deserves condemnation when a State orders it as a political instrument for sinister ends.

INCORRIGIBLE FILM ARTIST

Kishore Sahu is once again on the war path. He seems to have got fed up with producing pictures for others and we are told that he has once again launched his own producing company called, "The Hindustan Chitra."

With the co-operation of Sir Chinubhai Madhowji (Bart.) and Mr. Russi Mistri, Kishore Sahu is organizing an up-to-date production unit and he hopes to keep this one going for a very long time.

The first picture he has scheduled for production is called "Shararat". It is a social comedy throwing humorous reflections on several present-day war problems and, when picturized, it is bound to be a good box-office hit.

This man, Kishore, is really incorrigible where his love for screen art is concerned. He has recently turned down a lucrative offer for writing a series of novels in Hindi as he thinks that film work is the sole mission of his struggling life.

Let us all wish him every luck.

THE TWO CHUNI LALS !

Rai Bahadur Chuni Lall has often been found talking because, as people think, he likes his voice so much. In his utter honesty he is often blind to the impression he makes on his audience when he sometimes talks through his hat. His constant punctuation of his talks with "I" and "My" has become a subject of after-dinner jokes in the film circles.

Rai Bahadur Chunilall

We must admit that till the time he was working with the Bombay Talkies, with his moorings intact, he was very often found talking sensibly. But with those moorings gone it seems that Rai Bahadur Chuni Lall is trying to court some cheap publicity by talking on subjects of which he seems to understand very little. A recent feat of his intelligence appeared sometime back in an interview given to Mr. D. C. Shah of the 'Sunday Standard' in which he advocated an increase in admission prices for our cinema theatres. His sole argument for this seems to be the increase in cost of production which, we admit, has gone up during these abnormal times. But in asking for an increase in admission prices the old Rai Bahadur seems to betray a serious ignorance of the fundamental laws of economics which help to fix the price of a commodity according to the laws of supply and demand.

If the cost of motion picture production has gone up considerably, attendances at the cinema theatres have also gone up equally with the result that producers now collect more money at the box-offices than ever before. The increase at the box-office is much more than the increase in cost of production.

Seth Chunilal B. Desai of Supreme Film Distributors, who knows more about the motion picture business than the self-sufficient Rai Bahadur says in reply to the Rai Bahadur: "Production cost has no doubt increased by 60 or 70 per cent, but at the same time the returns at the box-office, on the whole, have also increased. Pictures, nowadays, definitely stay for longer periods than before at each theatre (excepting, of course, some which deserve failure) and bring in more money to the theatre and consequently to the producer".

That is a sane view of a man of long experience—a man who handles today more pictures than the old Rai Bahadur may ever hope to do in his whole career.

Seth Chunilal Desai

Leaving aside pictures like 'Kismet', 'Basant', 'Sharda' and others which have paid their producers tremendously in huge box-office returns, even small productions which once used to fail at the box-offices in pre-war times are now drawing huge crowds and paying the producers several fold. This is mainly due to the synthetic prosperity which has been created by the inflation of the rupee in the country under present war conditions. This increase in returns has nothing to do with the quality of our pictures which, in case of the average picture, is, unfortunately, still where it was ten years ago.

"The Sunday Standard" has called Rai Bahadur's idea as a 'daring suggestion'. It is indeed daring seeing that the Rai Bahadur assumes to himself all the knowledge of the motion picture industry without knowing the primary fundamentals of economics.

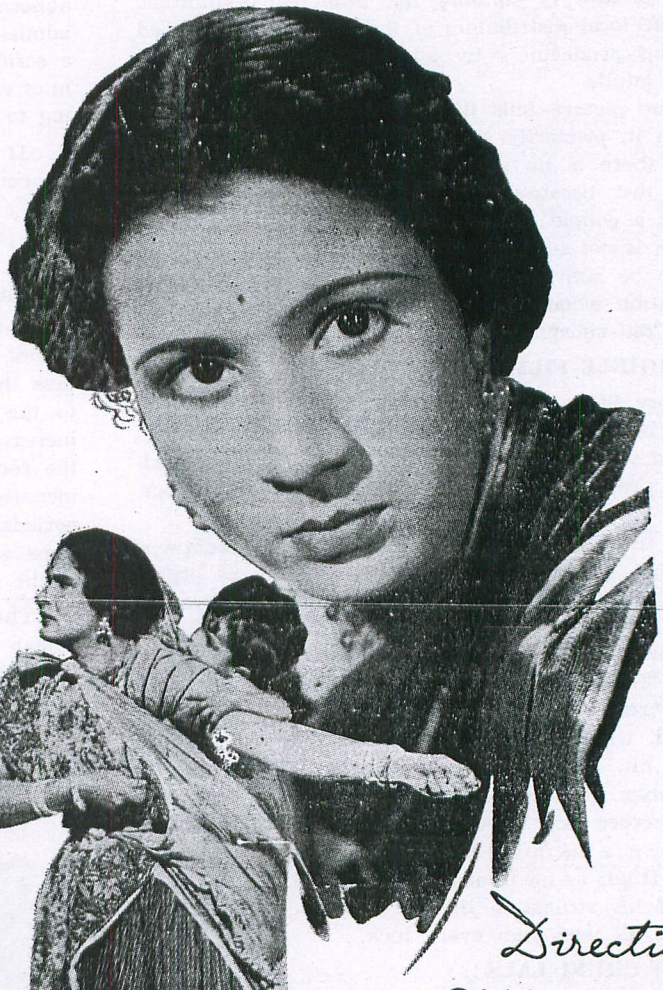
Advocating the abolition of the 4 annas class and starting off with 9 annas as the last point, the Rai Bahadur says: "Of course, I have thought of the public. A rise of approximately fifty per cent would be both just and equitable to the producer, the wholesaler, the retailer and the consumer."

This man uses mere words without even caring to know whether those words make any sense.

Let us see what Seth Chunilal Desai has to say about this: "Merely because the price of every commodity has shot up is no reason why the cinema admission prices be enhanced. Food and cloth are necessities for man. The cinema is not. Man must

A DRAMA AS REAL AS EARTH!

ZAMIN



Direction:
ANANDKUMAR
Subject:
SHIVKUMAR
Starring:
DURGA KHOTE
KHURSHEED
DAVID, NAZIR
NAVIN, KHALIL
BISHWAS

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buy food at any price. He can do without the cinema if he finds the price beyond his means.

"Viewed from this angle an increase in the price of cinema tickets on the lines suggested by the Rai Bahadur may adversely affect the industry.

"Why raise the 4 annas class to 9 and deprive the poor man of his only recreation? The rich can entertain themselves in several ways. They can go on picnics, to hill stations, clubs and indulge in costly sports and games. For the poor man the cinema is the only place where he can have a little relaxation."

These are wise words of a man who actually owns several theatres at Baroda, Poona, Ahmedabad, Karachi, Jubbulpore, Ajmer and Indore. They are not pourings of a mere arm-chair figure-head, who may not be able to distinguish between the negative and the positive films.

We wonder whether the Rai Bahadur knows that in the smaller towns and villages pictures are being shown at one anna and two annas per head for admission. This is because the average monthly income in this god-stricken poor country is only Rs. 5/- per head, i.e. three annas per day per man. The millions which producers get for their pictures mostly come from other stations besides the 8 or 10 key stations and in these other stations the buying power of the people is much less than what the Rai Bahadur imagines and seeing a motion picture is only possible by cutting into the other essential things of human life.

Living in a city, rolling in motor cars, dressed in silk suits, and with his button hole in blossom, shunting himself between clubs and expensive restaurants, the Rai Bahadur can never imagine how our India of 700 thousand villages lives. It will be an experiment worth its while to send him walking ten miles through our village streets to see a motion picture by paying two annas and by squatting on the ground. Millions in India see motion pictures in this way and when Rai Bahadur Chuni Lall talks of increasing admission rates he merely ends by creating a little mock laughter among people who know what our country actually is. It would be well if the Rai Bahadur starts thinking every time before talking because if he will do so he will go to his grave a mute and wise man.

Nowadays, no one takes the Rai Bahadur seriously. He is very much a worried man and half the time he doesn't seem to realize what he is talking.

The present admission rates must stay as they are. Seth Chunilal Desai hits the truth when he concludes: "It may be that an increase in prices, instead of helping the producer by bringing in higher revenue, might reduce the total income by cutting off a section of the people who can not afford to pay more.

"What the producer should do to earn more is to make better pictures and try to catch new audiences, especially the educated classes, most of whom are accustomed to get their entertainment at the foreign picture houses."

That is spoken like a true industrialist with a long vision.

A FAMILY MOURNING

We regret to announce the death of Mr. M. T. Rajan of Madras Theatres Ltd., at his residence in Madras on Wednesday, the 14th of July.

A self-made man, the late Mr. Rajan owned an extensive business in electrical goods and yet we mourn his loss because Mr. Rajan had been a pillar of the motion picture industry in the South.

The Vel Pictures Ltd., the Vel Murugan Film Service, the Madras Theatres Ltd., all owe their existence to Mr. Rajan's pioneering spirit and the commercial success achieved by these firms speaks volumes for the organizing ability of the late pioneer.

A loveable friend, Mr. Baburao Patel has lost in Mr. Rajan an affectionate host who thought of his guest every minute after the traditional Hindu ideals of hospitality.

May his soul rest in peace. The offices of "filmindia" were closed on the 17th July as a mark of respect to the beloved memory of a friend.

Renuka Devi makes another screen appearance in "Sahara", a social picture of Vaswani Pictures.

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Directors:- **Sadiq & Sunny**

Story & Dialogues:- **Sadiq**

Music:- **Naushad**

Sound:- **Arora**

Camera:- **D. Divecha**

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They're Coming !— "SANJOG" "KANOON" "GEET" "BAHAR"

Producer-Director Of "SHARDA" Thanks You, One & All!

- My heartfelt thanks to the millions of film-fans who have given an unprecedented ovation to my very first, independent picture—"Sharda", which enjoyed silver-jubilee honours at almost all centres all over the country.

- In a world torn with strife, to have given pleasure, momentary though it may be, to countless men, women and children, is an achievement worth living for.

- Providence has so willed it that the credit of such an achievement has come to my share. But to my mind, my good fortune is entirely due to the glorious support of the millions of fans and the good wishes of my friends in the industry. Their appreciation of my humble efforts has given me confidence to do my best in film entertainment. It is my earnest prayer that I may be able to live up to the expectations of picture-goers and my friends in the industry.

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2. **PAIMANA** – पयमाना
3. **JEE HUZUR** – जी हुज़ूर
4. **LORD BUDDHA** – भगवान बुद्ध

★ ★ ★ ★

The first two pictures are under production now.

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Editor's Mail

[In this section, the editor himself replies to queries from the letters. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

V. Keshavrao (Hyderabad)

What has happened to Prabhat's "Ramshastri"?

Something seems to be happening to it the way Fatehlal and Damle are handling it.

M. A. Samad (Ulsoor)

What is the next picture of Naseem?

The first of "Filmistan" was scheduled to be the next of Naseem but it is reported that something is gone wrong with this arrangement.

V. K. F. Rahman (Bangalore)

What has happened to Jyoti, the National star?

She is reported to have been seriously ill and is not likely to make a screen appearance again.

P. Teluja (Cawnpore)

In which picture is Vanmala, B.A., B.T., starring next? Is she the wife of Principal P. K. Atre?

Vanmala will appear in a prominent role in "Akbar" of Kamalroy Pictures. She is not Atre's wife. She is married to another man.

Sharla Kumari (Aligarh)

I read "filmindia" several times but it never loses its freshness. Why so?

Because the paper we use is very good and you probably handle it very delicately.

A. S. Dev (Burhanpur)

I have heard a lot about a Hindi book written by Kishore Sahu. What is it called and where is it available?

In addition to being a film artiste, director and producer Kishore has also considerable literary talent. His new book in Hindi is called "Tesu-Ke-Phool". It is a collection of some good emotional short stories. Write to Kishore Sahu, Shivaji Park, Cadell Road Post Office, Bombay and he will send you a copy.

Sr. Rajendra Singh (Agra)

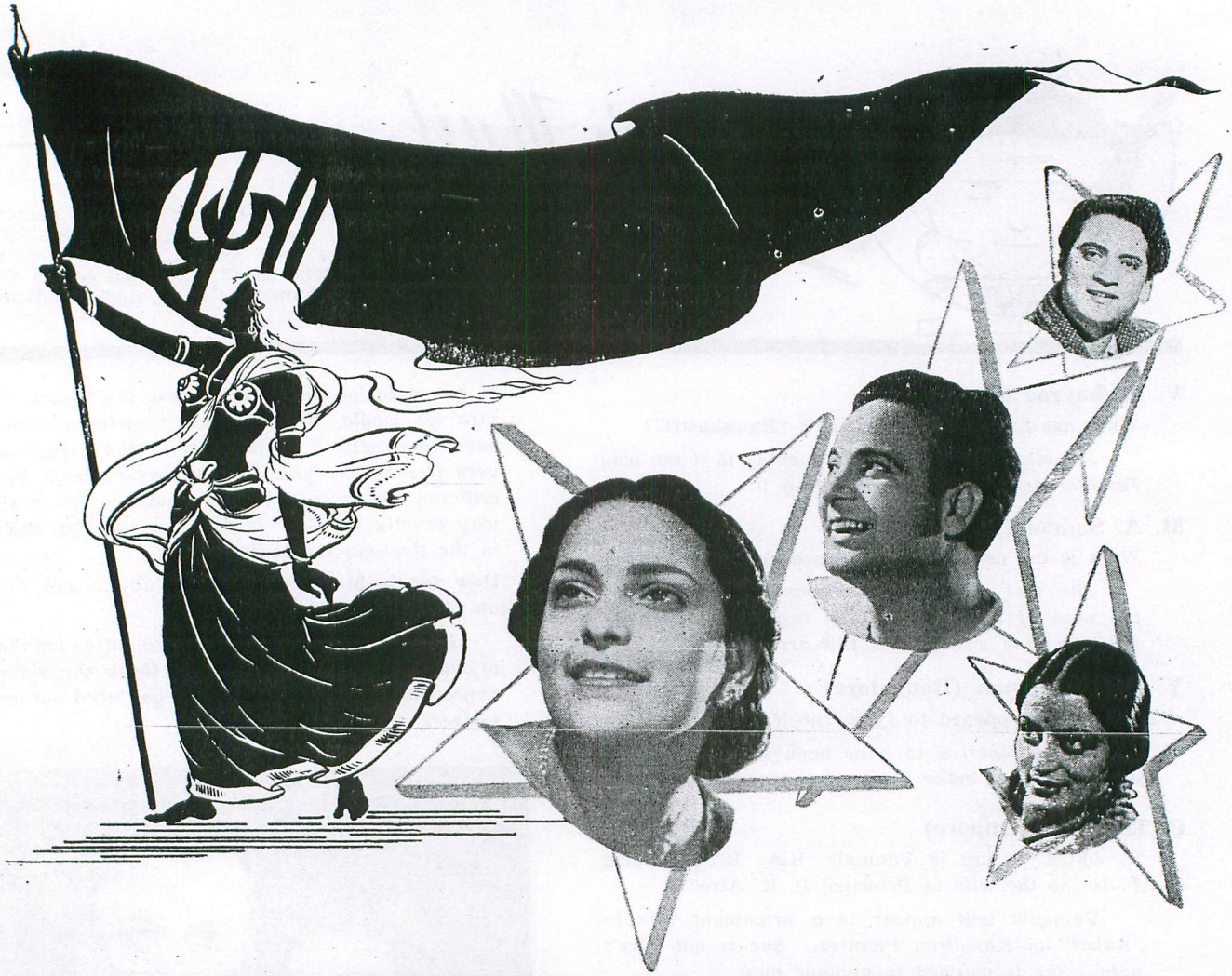
Is your magazine in any way helpful in improving acting and directing in Indian pictures?

No. On the other hand it helps to provoke them to abuse me. If half the energy they waste on me could be used in improving their work, I am sure we would all have better pictures than we have been getting so far. With the exception of very few artistes and directors, who benefit by my criticism, the rest of the lot has not yet realised why exactly they are in the film industry and not in the shoe-making business.

How far is Mahatma Gandhi's advice not to see motion pictures sound?

It is as impracticable and unsound as his theory of mass non-violence. I don't think the old man expects any one to follow it and you need not worry unnecessarily.

Snapped at the premiere of "Namaste", Editor Baburao Patel and Sushila Rani become victims of Kardar's photomania. *(Courtesy: A. R. Kardar)*



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Omar Ayob (Mafeking)

I adore Khursheed.

Do some deep breathing while doing so or your heart may get affected. Go ahead, Lala Yakub doesn't mind.

Is Motilal a singer?

Now that is too much to expect from a good actor. I am afraid Moti may take you seriously and start singing picture in and picture out. That will be the greatest tragedy of the screen.

Asferkhan Rajah (Mombasa)

When 'Basant' was screened in our town, several people threw money on the stage when Mumtaz Shanti sang: "Gori Mose Ganga Ke Par Milna".

I didn't know Indians at your end had gone so stupid. That explains why the recent Pegging Bill has been passed against them.

Why Africans (Natives) are allowed to come in when Indian pictures are screened in our town?

You ought to be ashamed of yourself for asking me such a question which stinks of cheap racialism. As Indians we are fighting against the imperialist racialism of the white people and we must not create another sub-division amongst ourselves. The Africans, "Natives", as you call them, have the same type of blood as you have in your veins and just because they are a shade darker than you, you have no right to look down upon them. Had you been in India I would have boxed your ears and knocked some sense into your stupid head.

B. B. L. Saxena (Agra)

I intend to suggest to Mr. Shantaram to request you and your charming and beautiful secretary Sushila Rani to act the main roles in his next picture. How do you like the idea?

Excellent. We, however, don't fancy the director so much. He is the least romantic of our directors, having succumbed to his very first romance and made himself a husband from a lover. Wasn't that an awfully clumsy trick?

U. S. Saxena (War Front)

Can you tell me why other journalists call you a liar?

Because they can't lie as cleverly as I do. Lying is an art which only intellectuals can practise as a profession.

NAJMA

Directed by: MEHBOOB

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PARADISE	CALCUTTA	from 25th June '43
MAJESTIC	D E L H I	from 9th July '43
MINERVA	B O M B A Y	from 30th July '43
R E G E N T	L A H O R E	from 23rd July '43

K. N. Mathur (Jaipur)

Who sings better, Saigal or Punkaj Mullick?

Punkaj is a better musician, Saigal has a better voice.

L. R. Khanna (Ludhiana)

Can I see Prithviraj and Ashok Kumar on my arrival in Bombay?

Let me know the train, I shall ask them to wait for you at the station.

Asghar H. Vejlani (Tanga)

By the way, isn't it surprising "Mr. Snake" that despite your cruel remarks against their production, the Bombay Talkies still give you "milk"?

Probably because there is a woman at the top of the show and "milk" is her natural gift. I don't mind becoming a prize "baby", so long as the "milk" has the right nourishment in it.

N. N. Hukkur (Jaipur)

Couldn't Vishram Bedekar find a more handsome man than Baburao Pendharkar to play against Leela Desai in "Nagad Narayan"?

"Handsome is that handsome does" is but too true in motion picture acting. Baburao Pendharkar is not exactly a classic model for a Roman statue, but he is easily the greatest actor in India and in comparison with him even the much-boosted Chandramohan looks like a milk-sop. Acting is a subtle art and only its delicate hues proclaim the greatness of the actor. Put to this test, Baburao Pendharkar gains the status of a Noel Coward. As an actor Baburao Pendharkar portrays life and not a painting and in life how many people do you find as handsome as Adonis? I would rather absorb life through the dark charm of Baburao Pendharkar than through the baby-face of Ashok Kumar. Ashok Kumar is a college-girl's dream while Baburao Pendharkar is a man's ambition. Vishram Bedekar is no fool. He is a high-strung intellectual, intensely receptive, and as such knows what he must be about in "Nagad Narayan". You see the picture and then tell me whether Bedekar was right.

M. Jaigopal Naidu (Bombay)

The moment I saw your sparklingly beautiful Sushila Rani at the Victoria Terminus station on the 13th June, I fell in love with her. Now, tell me how to proceed?

It seems to be a bad case of love at first sight. Well, I don't specialize in man-slaughter, otherwise I would have put you out of your agony pretty quickly. If you don't mind the cold sea water the Backbay is at your disposal. If you think that is too chilly a death, buy some opium and leave your emotion finally in a warm bed. I think suicide is the best procedure, seeing that you are aiming for the Moon. Let me know when you are obliging. I would like to attend your funeral.

What has happened to Neena after "One Night" (Ek Raat)?

She has gone through another "nightmare" which Producer Ahmed affectionately calls "Prem Sangeet".

Mohd. Iftekar (Aligarh)

You appreciate Director Shantaram more than necessary. Tell me what is the matter? Does he give you too much money?

That is one thing Shantaram takes but never gives. Do you know that Shantaram is a very poor man inspite of all his wealth? He has yet to learn how to spend money. I praise Shantaram because he deserves my praise as a motion picture director. Find me another man anywhere near him and I will praise him. I dislike Shantaram as a man, he has some qualities which we so often find in mules. But I love him as an artist. In this field, his greatness can not be denied. That is all there is between Shantaram and me. Believe it or not.

A. S. P. Bhimji (Dar-Es-Salaam)

I had the privilege of seeing "Sikandar" at the "filmindia cinema" in Nairobi. If the picture is cut down to half its length, I think it will be suitable for world-wide exhibition.

I agree and I think Sohrab Mody should think

One of Sadhona's charms is that she always looks scared and innocent. That is how Director Surendra Desai presents her in "Paigam", an Amar picture.

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★

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Music:
K. DATTA

•

Assistant Director:
ESMAIL MEMON

•

★ ★ ★ ★

NURJAHAN & MASOOD in

NADAN

नादान

نادان

JILLOO BAI
JAMSHEDJI
MAYA DEVI
MURAD
AMAN

C. GAJJAR.

Written & Directed by
ZIA SARHADI

A·B·PRODUCTION

JYOTI STUDIOS, KENNEDY BRIDGE,
BOMBAY-7

Snehaprabha Pradhan stars in "Naya Tarana", a Navyug picture written by K. Ahmed Abbas.

it over. "Sikandar" is too good an advertisement for our industry to be denied a world-wide recognition.

Miss Snehalata Rangoonwalla (Surat)

The Mahomedan boys in Surat sing: "Door Hato E Hindustanio, Pakistan Hamara Hai" (दूर हटो ए हिंदुस्थानी ओ पाकिस्तान हमारा हैं.)

Why shouldn't they sing what they believe to be right? Jinnah has been singing the same tune for years, but I don't think the song has become popular. We have a couple of film distributing companies in Bombay who have recently taken up this vocal refrain even though it runs out of tune with their commercial interests. Producers are approached for pictures on communal and political grounds and the unholy clique is slowly taking shape. It is unfortunate but the mischief can not be prevented. Before long these misguided people will find out who will be the losers in the long run.

Biren Sen (Benares)

You seem to be terribly cross with Rai Bahadur Chuni Lall. Do you envy him?

Oh heavens, no. Rai Bahadur's present lot is too unenviable—what with the million and odd worries in floating a producing concern in these difficult times, finding finance, searching acti talent, patching up individual conflicts, bridli soaring ambitions and yet keeping a constant smiling face. Many persons have asked me t way you have done and that is why I am answerin the question to clear a general misunderstandin Rai Bahadur is still my best friend in the industr He has always liked "filmindia" and praised openly in no uncertain terms. Very often I hav blushed when the old Rai Bahadur has almost vir dictively said, " 'filmindia' is the only paper I ca for in the whole country". He has, moreover, help ed the paper by exerting his great personal influ ence in securing advertising revenue during som lean times. He has always called me a pal an relied upon me several times. I am deeply gratefu to him for all this but his is a debt I can only pa by personal service. Many people, however, forge that I am a journalist whose first and foremost dut must be towards the Indian film industry in gene ral. I can't afford to take sides just because som very intimate friends of mine are involved. Ra Bahadur Chuni Lall managed to secure an extra ordinary concession of 750 feet excess for his "Kis met" through his great personal influence with th Government. This is something which is denie to the other producers. The act was not democrati and as a sentinel of our industry, I had to protest Why shouldn't I when millions are being killed

Chic and smart as usual, Sitara sports the heroine's role in "Andhera", a social story of Ranjit.

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ANGOORI

Directed by: MAHESH KAUL

Music: G. M. DURRANI

INDIAN ART PICTURES, Bombay-26

Distributors: EVERGREEN PICTURES. *North India Agents;* DESAI & Co.

every day under the excuse of defending democracy?

In prosecuting this aim, I had to attack my best friend in the industry. I don't know how Rai Bahadur himself has taken it, but if he is personally hurt I apologise to him. In matters that involve higher principles and the larger interests of our film industry, I shall attack my very best friend. (I have none at present). In similar circumstances I shall attack Shantaram, Sardar Chandulal or even my own father. That way I am utterly unreliable.

My friends must distinguish between my duties as the editor of a paper and my worth as a personal friend. I don't want people to be my friends because I am the editor of "filmindia", the country's most influential film paper and then expect me to do odd favours to them and wink at their failings. In this I shall let them down every time irrespective of my intimate relations with such friends and irrespective of my own commercial interests.

Monetary pressure doesn't affect me as I have nothing to lose. In fact I have never had money enough to lose. Since the day my father disowned me I have remained poor. I must be a very bad boy to be disowned by my own father. so it is useless for people in the industry to own me by flinging a few pages of advertisement in my face.

I guess I have made my position quite clear. I want to live my very own way and woe be to the man who interferes with me. If I die a wreck at the end of my journey, I shall at least have the satisfaction that I alone was responsible for the calamity. But no friends, however well meaning, are going to interfere with me. I hate convention, society and everything that has hypocrisy as basis. Neither am I a trembling moralist. My morality begins with my instinct and ends with my conscience. Whatever I feel is right, I am convinced is moral enough for me. I am not afraid of criticism nor am I sensitive to praise. I am in short a rebel—an unpunished rebel so far. When the punishment comes I shall take it without rushing to friends for succour.

Do you think such a mad man would envy anyone and least of all a good friend like Rai Bahadur Chuni Lall?

Commercial success is, perhaps, all that counts in Rai Bahadur's life and I wish him all the luck in this direction.

Kooverji (Cochin)

In most pictures, Devika Rani appears to be very fond of little children. Does she have any of her own?

No. Is it absolutely necessary to have one's own to be fond of children? The motherhood

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and ULLHAS

With

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Produced by:
L. LAKHMIDAS ANAND

Story & Scenario:
SARADINDU BANERJI (author of "Bhabhi", "Kangan" & "Punarmilan")

Lyrics:
WALLI SAHEB (of "Khazanchi" fame)

Music:
PANNALAL GHOSH ("Basant" fame)

Direction:
NIRANJAN (Creator of "Chaudhari")

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instinct is a natural emotion in every woman and the little ones are very good at exciting this.

Miss Yeshoda K. Nedungadi (Palghat)

One of my friends took 'Baburao Patel' as the name of a new kind of a potato?

It is a poison tuber. Ask your friend not to try it especially if she is young and beautiful. The fritters from this species has poisoned many lives.

V. P. Solanki (Bhatpara)

Why don't you ask Shahu Modak to leave Hindi films? He butchers the language and hurts our feelings?

I like that word "butchers". You don't know how outraged I feel when I hear young Shahu murdering the beautiful Hindustani language and that too in an effeminate voice.

V. K. Reddy (Madras)

I am very anxious to know who is Jayashree?

A young charming woman.

What is her age?

As small as she looks.

Is she married?

Yes, to a man called V. Shantaram.

R. C. Bayes (Poona)

Please define and distinguish "Oomph" from "Sex-Appeal"?

Both are mental attitudes of the spectator. Actually in the woman there is not much to choose between the two. "Sex-Appeal" is the stage of soft reason, while "Oomph" marks the beginning of a passion.

How many of our stars possess "Oomph"?

None. It is an unknown quantity in our industry.

R. N. Murthy (Bangalore)

Which is Kishore Sahu's next after "Raja"?

Kishore Sahu has once again become a full-fledged producer and his new concern is christened as "Hindustan Chitra". His very first picture under the new banner will be "Shararat", a social comedy, featuring himself and Protima Das Gupta. It is a rollicking tale and ought to go very well with filmgoers all over the country.

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Have you adorned your Theatres with the following Jewels?
Do your walls & boards advertise the following pictures?

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Mrs. Tara Ali Baig Condemns Unscrupulous Producers !

Extols Filmindia's Campaign Against Crime Pictures !

(By: Our Crime-picture Investigator)

The Bombay Board of Film Censors has always been an awe-inspiring body of public pruners to me. In my idle moments, I had often imagined its eagle-eyed members hovering menacingly over the film world with a giant pair of scissors in their hands. And believe me when I say that I least expected to come across one of their kind in the charming personality of Mrs. Tara Ali Baig. Nevertheless I did recently, and it was a pleasant surprise.

When a year back her husband, Mr. M. R. A. Baig, occupied the office of Bombay's Sheriff with great glory, city journalists were hard-pressed for a word to describe her exact position in public life. They looked about for a while and then committed the sacrilege of adding a word of their own to King's English. They called her the "Sheriffess", for there was no other word which could aptly sum up her manifold activities during the previous years.

Now she is the "ex-Sheriffess" with more public activities than ever to her credit. One of them, as I have hinted before, is to scrutinize doubtful pictures as a member of the Board of Censors and to prune them. And from the keenly critical way in which she talked about Indian pictures, I have little doubt that she should be doing a very good job of it.

Censor Tara Ali Baig had a few frank things to say about Indian pictures. "The trouble with them", she said, "is that they do not present life truthfully. If they had less to do with fiction than with fact, less with romantic nothings than with the realities of life, they would be much more interesting and dramatic. As it is, we have only a clumsy distortion of life on the screen."

"Parshuram", a mythological picture of Navin Pictures, is reported to have become a grand affair.

Mrs. Tara Ali Baig

Mrs. Baig is certainly not a prude. But she has decided views on the question of feeding the young on crime and sex pictures. "Crime and sex are part of life, no doubt," she remarked, "but it depends on how the producers present them on the screen. Crime can be made dangerously fascinating or subtly seductive as some unscrupulous producers do. That is definitely harmful to children. If, on the other hand, crime is shown honestly with its drabness and misery that go with it, it should have a moral of its own. As for sex, it can be a sordid manifestation of the animal instincts on the screen or the dignified and artistic presentation of a natural phenomenon."

FILM — A VERY POWERFUL MEDIUM

"Let me not be mistaken for a moralizer," Mrs. Baig warned me, "I do not see any use tacking on a moral to a story. It is too obvious and cheap to be artistic or even useful. What I want is a moral tone to the whole story. The general trend should be in good taste. I hate vulgarity and crudeness."

Speaking about the influence of pictures on children, she explained, "The child has a malleable and tender mind. The screen is a powerful medium, more powerful even than books and other known media of

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MAHESHWARY PICTURES, LAHORE.

instruction. With image and sound combined in it, a film can not but produce the profoundest impression on a child's mind. Therefore, the need for constant public vigilance over the activities of producers and story-writers is obvious. The screen being a remarkably effective and accessible means of education, it must be an influence for good, or the future generation will suffer."

Mrs. Baig extolled the campaign "filmindia" has been carrying on against bad pictures. She said that there could not be two opinions about it. It was high time that Indian producers decided to present life faithfully and realistically in their films. Instead of merely harping on that hackneyed theme of a boy meeting a girl, they could, with profit to themselves and benefit to the whole country, dramatize the struggle of the common man against adverse circumstances. Nothing could be more moving and edifying than that.

Mr. Hari Abaji Kolhatkar, the new All-India Exploitation Chief of the Information Films of India.

She instanced the Russian pictures which, in spite of the barrier of language, made an instant appeal to the audience wherever they were shown. There wasn't a single Indian picture, she complained, which had commanded international patronage.

Reverting to the subject of crime pictures and children, Mr. Baig told me that she did not believe in mere prohibition, for prohibited pictures might stimulate children's curiosity to an unhealthy pitch. She would rather that the film world realised its responsibilities and produced only robust pictures which could be seen profitably by all, not excluding children. In case, however, undesirable pictures could not be eliminated totally, she felt that some system of classification and certification might be devised to prevent children under fifteen from seeing them.

"The future generation", she remarked, "is the product of to-day's environment. We want to build a great nation, so we must see that our children have the right environment."

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Mrs. Lilavati Munshi Contradicts Her Husband !

Condemns Crime Pictures As Most Harmful !

(By: Our Special Crime-picture Investigator)

"Crime pictures are undoubtedly most harmful to the growing minds of children."

This was the unequivocal opinion expressed by the ever-active, ever-courteous Mrs. Lilavati Munshi, Member of the Bombay Legislative Assembly and of the Municipal Corporation, whose political and social activities are too well-known and too numerous to be listed here.

These activities hardly leave her any time to call her own and, when she chats with you, there are always others waiting for an interview. When I first approached her for an interview, she did not know on whose behalf I had come, and she was awfully busy. So she tried to excuse herself. Then I uttered the magic word: "filmindia"! I won.

Mrs. Munshi knows "filmindia" well. In between her ceaseless activities, she contrives to find an hour or two for browsing through the magazine every month. She liked the campaign we were carrying on in regard to crime pictures and children. Her own views on the subject are strong. As the Chairman of the Children's Aid Society which looks after delinquent and destitute children, she has had splendid opportunities of discovering the causes that lead to juvenile crime. As a devoted mother and a social worker intensely interested in children's welfare and their educational needs, Mrs. Munshi's opinions on juvenile problems have a rare importance.

She told me in her sweetly persuasive manner that the child-mind is very tender and very plastic and that the poisonous influence of crime pictures can simply blight it, especially in those cases where there is no healthy home influence. From some of the Indian pictures she had seen, she had little hesitation in concluding that the general tendency of the films was anything but desirable from the point of view of children. Either there was a display of the criminal instincts in man on the screen or a crude exhibition of sex and what was miscalled romance.

"Children see these things," Mrs. Munshi continued, "they get excited. They think they too should do what was done on the screen, for then life would be immensely interesting and joyful! They fall easy victims to this illusion, and when they discover the emptiness of it all, it is generally too late. The harm has been done. The child has been ruined."

For the first time Prabha appears in the Bombay Talkies Picture, "Hamari Baat".

Mrs. Munshi, however, did not think it of any use to ban a picture or merely prohibit children from seeing it. The very fact of a taboo being placed on a picture would rouse juvenile curiosity all the more. And, in practice, it would not be possible, she said, to prevent children from seeing any picture, for it would require a huge and complicated machinery of prevention. Even then, it might not work satisfactorily.

Mrs. Lilavati Munshi, M.L.A.

"The better thing," she pointed out, "will be to provide equally interesting substitutes, by way of screen entertainment, to children. Why do children generally go to crime pictures? It is because they have nothing better to see. Suppose, the more progressive among our producers were to make up their minds to give our children excellent educational films, I do not see why they should prefer to go to crime pictures. To a child with its simple, unformed and inquisitive mind, a good educational film can be quite as interesting as a crime thriller, if not more. I made this suggestion at a conference of educational films some years back. But nobody seems to have taken it up seriously."

"In certain quarters", she continued, "there appears to be a fear that educational films won't be financially successful. This is a baseless fear."

As things stood at present, Mrs. Munshi was not very hopeful that the Government would do anything about this matter. So she thought that the best thing would be for all those interested in the film industry to get together and draw up a plan for educational films without any loss of time.

President of Maharashtra Literary Congress Welcomes "Ishara"

Raja Dhunrajgirji Welcomes D.R.D. Productions.

Sir Ishwardas Laxmidas says that 'Ishara' reveals "An Intellectual Brain Behind It"

"ISHARA" *Evokes Country-Wide Applause!*

Baburao Patel says that **'Ishara'** *is "such a promising success"*

Unique Popularity of **'Ishara'** makes the Indian Film Industry Seriously Ponder!

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Raja Dhanrajgirji writing to D. R. D. Wadia says:

"The lack of literate and cultured people at the helm of this infant industry was keenly felt and I trust your guidance and direction will improve the shortcomings that are found in the film industry."

Prof. N. S. Phadke, President of the Maharashtra Literary Congress. While inaugurating the Poona Premiere of 'Ishara' said:

"It's always a pleasure to me to speak to a Poona audience, and the pleasure is today heightened by the fact that I am asked to speak in regard to a picture which, from many more points of view than one, **deserves to be welcomed** by all who either work or wish for the **progress** and **healthy** development of motion picture industry in our country. 'Ishara' has not been produced in the usual commercial spirit of making easy money by pandering to the current public taste. It is a **gift to us from a gentleman** who very fortunately does not belong to the species of professional producers who look upon film production **as a cow** which they must mercilessly milk to the last drop of silver. Barrister D. R. D. Wadia turned his attention to this business in a **spirit of service**—just to find that his maiden effort is certainly such as would do **ample credit** to any seasoned and proud producer. "Ishara" is presented on the screen in such an **unobtrusive, unpretentious** and **simple** way that its very simplicity makes it a **remarkable human document**—at once, **dignified, interesting** and thought-provoking. There is not one cheap moment in the picture, not one place where the producer has stooped and played to the crowd. "Ishara" is **clean, chaste, beautiful** and **dignified."**

Sir Ishwardas Laxmidas says:

"ISHARA is indeed very instructive and full of social interest. The music is delightful and the settings, photography and direction fully reveal an intellectual brain behind it.

Distributors: ***Swastik India Limited,*** *Chowpatty Chambers, Bombay - 7.*

SNEHAPRABHA—

This versatile film actress once again makes an appearance in "Naya Tarana" produced by Navyug Chitrapat Ltd.

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Music Direction:
S. K. PAL

◆

Lyrics:
BHARAT VYAS

◆

Dialogues:
BHARAT VYAS AND RANDHIR

◆

Audiography:
BHARUCHA

◆

Photography:
BHAGWAT

◆

Film Editing:
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Starring :
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MUMTAZ SHANTI —
She is again coming to you in a role you Wanted Her to play.

MURARI Pictures' Musical Extravaganza

'BADALTI-DUNIYA'

Directed by:
MOHAN SINHA

Her Co-artistes are:
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Directed by: **RAMNIK DESAI**

Their Screen-team includes

Vatsala Kumtekar, Chitramala, Hari Shivdasani, Kanayalal, Baby Indira.

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Sole Distributor; **SWASTIK INDIA LIMITED,** Chowpatty Chambers. Sandhurst Bridge, BOMBAY-7.

Melody In The Docks And Muse On The Bench

Sentimental Magistrate Sentences Film Star Akhtari Fyzabadi

Akhtari Bai, the well known radio and film artiste, has been fined Rs. 300/- with the alternative of 9 months' rigorous imprisonment on a charge of criminal breach of trust in respect of Rs. 776/-.

The complainant in the case was Sheikh Abid Hussain of Chowk. It was alleged that Abid Hussain and his wife sold their house to Akhtari Bai in October last for Rs. 5,250. Out of this sum Rs. 1,300 was left with Akhtari Bai on the understanding that she would pay off Abid Hussain's debt to one Iftikharunnisa and return him the balance. Later, Iftikharunnisa wrote to Abid Hussain, saying that she had received her money back and that he should collect the balance amounting to Rs. 776 from Akhtari Bai. Abid Hussain demanded this sum from Akhtari Bai but she refused to pay.

Akhtari Bai admitted that Abid Hussain had entrusted her with Rs. 1,300 out of which she said, she had paid Rs. 524 to Iftikharunnisa. She, however, denied having misappropriated the balance. Her defence was that Abid Hussain had not yet given her possession of a portion of the house she had bought from him. Besides, Abid Hussain had stayed in the house as her tenant for three months and he owed her the rent for the period; and fearing that she might sue him he had brought this false case against her.

MAGISTRATE GOES POETIC

Passing sentence, the Lucknow magistrate, Mr. Badshah Hussain Rizvi, said:

"Who could imagine that Akhtari Bai, the nightingale of Fyzabad, the former capital of Oudh, a well-known film star of India, now flourishing in the City of Parks, would be caged in the dock of a criminal court and would play the role of an actual culprit as a heroine in a dramatic performance staged by Sheikh Abid Hussain, the unknown hero of the Chowk side of the city of Lucknow, who had seen the last grandeur of the kings of Oudh! Who could conceive that the girl who had charmed the hearts of thousands by her songs, rolling in wealth and splendour, would stake her reputation for a paltry sum of Rs. 776 in a dirty affair like this and would utter her melodies as an accused person in a criminal court! But Nature's methods are dramatically novel and its ways inexplicable.

Film-actress Akhtari Fyzabadi, who played a role in "Roti".

"Was it a sin to purchase the inauspicious house of a poor and needy couple? Was there any harm in keeping back a small sum kept in trust with a girl who must have accumulated riches by robbing the hearts and mirth of thousands of admirers, abandoning them to rot committing only a moral wrong of which the criminal code takes no notice?

HIS BITTER DUTY

"The Indian Penal Code is not a code of the ethics. Its sphere and extent is limited only to legal actions and reactions and the stern duty of scrutinising them lies with the magistrate who after sifting the evidence on the record has that bitter duty to perform either this way or that way irrespective in consideration for their personality.

"Having given my careful consideration to all the facts on the record and the arguments advanced by the learned counsel for the accused I have come to the conclusion that the prosecution case is true. I believe the prosecution evidence in toto and reject the defence evidence which has failed to rebut the prosecution case.

"It is, I think, the first case of its kind and if the offender is allowed to go unpunished there would be no end to such offences. My observation still holds good. Could anyone imagine that a fair charmer, a woman rolling in wealth and reputation, ever be guilty of such a mean offence! But as I said above, nature's ways are inexplicable. Life is a tragedy and this ends our drama."

LAST MINUTE NEWS

Motion pictures have become the first item of diet to a mentally hungry nation, with the result that the poor and the rich patronise the cinema in millions throughout the country. The success of a motion picture, therefore, is never surprising and yet, the unprecedented crowds that blocked the traffic of six roads which meet at the Royal Opera House at the opening of "Tansen", Ranjit's classic presentation, have made sensational news in the city. From early morning on the 30th July huge, uncontrollable crowds have been rushing to the box-offices of the Royal Opera House to hear the classic flights of Saigal's music or to enjoy the lilting melody of Khursheed's lyrics or, perhaps, to see the immortal presentation of the life of a man who lent divinity to the music of India. Be what it may, "Tansen" promises to become an epoch making picture in the career of Ranjit Movietone.

AS MODERN AS LOVE IN THE BLACK-OUT!

Producer-Director:

Acharya's Finest Triumph!

All-India Premiere at KARACHI *2nd Week of August.*

A BHARAT RELEASE

Mrs. Hansa Mehta Condemns Wicked Pictures!

Says, "They Distort And Misrepresent Life"

Mrs. Hansa Mehta, mother and patriot.

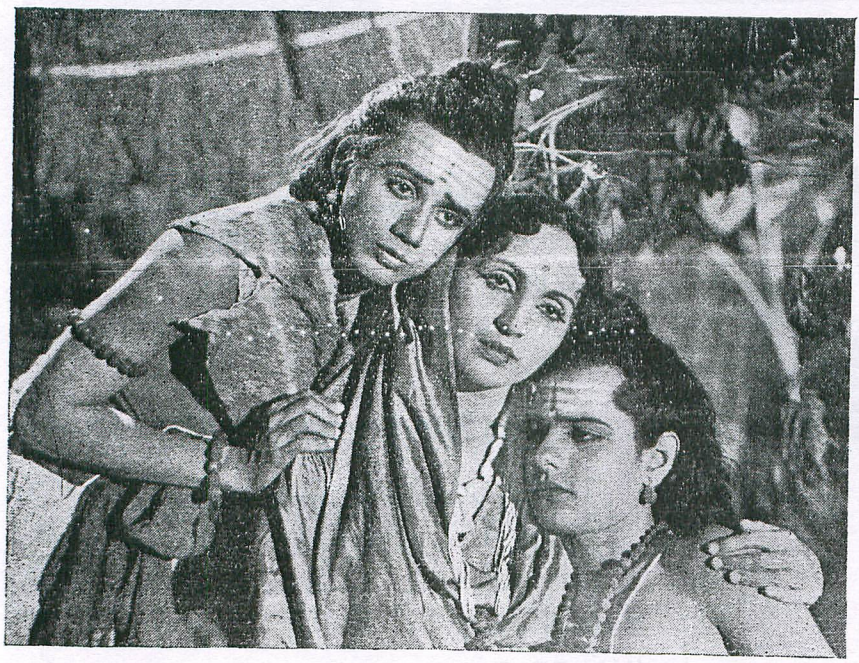
"I should think that most of the pictures that are being produced now are not only unsuitable but harmful to children. They tend to put wrong ideas and false notions into the minds of the young. They distort and misrepresent life," said Mrs. Hansa Mehta, the eminent social worker and educationist, in a forthright interview to me, regarding the influence of films on children.

Mrs. Mehta is a member of the Bombay Legislative Council and was Parliamentary Secretary to the Congress Premier of Bombay, looking after Education. She is a member of the Bombay University Senate, a woman of great learning and one who has devoted considerable time and thought to children's problems. Until recently, she was also editing an exclusively children's magazine of repute, called "Pushpa".

Mrs. Mehta's opinions on juvenile problems are not merely academic. She has come into personal contact with thousands of children and knows their minds well. She expressed herself briefly, but in grave accents. She said, "Villainy of any type should not be gilded or overdrawn on the screen to pander to the tastes of the mob. That is criminal. It may have serious consequences on the nation as a whole and on children in particular. But if films do not go beyond presenting crime as nothing more than the faithful reflection of normal aspect of life, without exaggeration and without embroidery, then it is a different matter."

DUTY OF CENSORS

With so many films of the undesirable type inviting the public in ever so many tempting ways, it was the duty of parents, said Mrs. Mehta, to exercise a strict censorship over the pictures that their children want to see. The Board of Film Censors, too, could carefully sift the pictures that came to them for approval and allow only the very best for children. She revealed that, when she was Parliamentary Secretary to the Congress Ministry, she had herself made an attempt to tackle the problem.



An emotional story of traditional motherhood is brought to the screen in "Ram Rajya" a costume story of Prakash Pictures.

In her beautifully furnished drawing room, which is packed with books, ranging from Shakespeare to Mikhail Sholokov, she said a few hard things about Indian pictures. She characterised most of the films as just so much sentimental sob-stuff meant for the cheap delectation of the masses. They had no purpose in them, she remarked, and not even a semblance of an intellectual background. It would be wicked, she said, to feed young, growing minds on such silly, spurious stuff, which was not good even for adults.

Welcoming "filmindia's" efforts in this direction, Mrs. Mehta suggested that a tremendous agitation must be carried on to make the public demand only wholesome, purposeful entertainment, especially for children. Such a demand could not but tell on the producers eventually.

DISTRIBUTORS:-

Bombay: Royal Film Circuit
North India: Wadia Paramount Pictures
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Mrs. Tara Ali Baig Wishes God-Speed To India's Blind Singer !

Star-named Society Star Opens A Star-Studded Concern !

Daniells Comes To Judge Motion Pictures

"It gives me very great pleasure indeed to preside today at this auspicious and happy occasion. I feel a little like a person laying a corner stone, knowing that upon that small, symbolic foundation a great edifice is about to be erected," said Mrs. Tara Ali Baig while performing the Muhurat Ceremony of Aurora Productions on the 19th of July 1943.

"The edifice on the corner stone of this "Muhurat" ceremony, is the maiden production of India's great Blind Singer, Mr. K. C. Dey. After a decade in which he has made himself loved and renowned, not only by his wonderful voice but by his great talents and abilities, he is today launching his first independent production unit.

"Aurora Productions is a name fitting an occasion when the stars are consulted to mark the auspicious moment to start production. When coupled with such a name, one has such a popular star as Mr. Dey, and stars such as his cast, a new director, who is bound to be a star too, the heavens can not but look with favour upon this venture. It is also a curious coincidence that with so much that is starry, one by the name of Tara should preside here today.

"I was very glad to learn from Mr. Dey that he will not only act in his new film but also be entirely responsible for the musical direction. As Associate Producer, he has brought to the world of art the world of business. Mr. Daniells, his Producer, has hitherto concerned himself with business, but such a combination of art and business should prove a pattern to be enthusiastically copied in the future.

Mrs. Tara Ali Baig

"This combination should be the only answer I should think to solve the problems facing the producers of independent films. It is no light undertaking producing films under the uncertain conditions that seem to prevail at present. As a mere observer who knows, I confess, far too little about the industry, there seems still to be little co-operation and hanging together between the different branches of the cinema business.

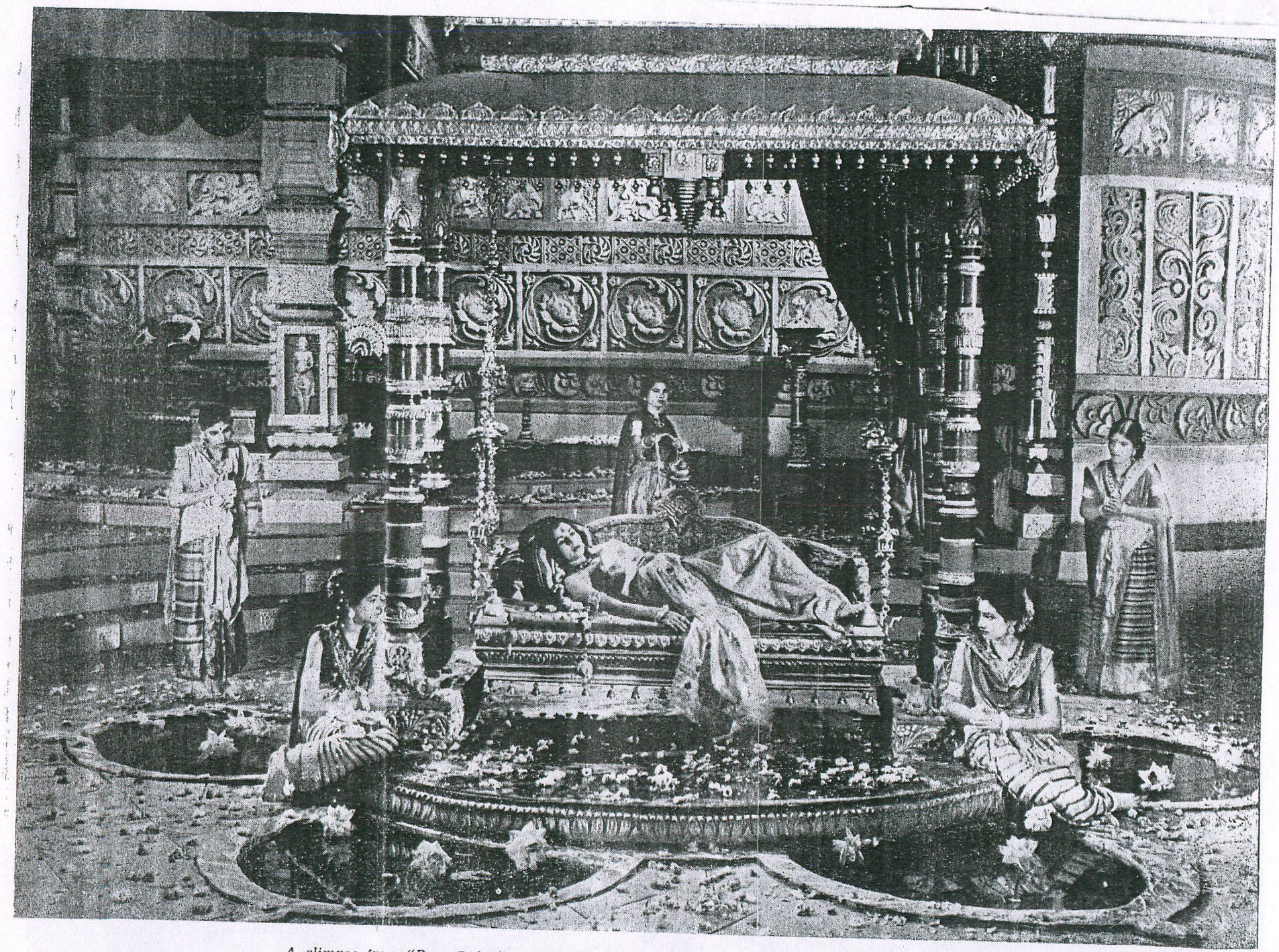
"It is the old trouble of being divided as a people, I fear, so that we suffer from the worst rather than the most beneficial effects of the capitalist system. Until we can unite and act together in the various spheres of work, we shall never, as a race, develop the necessary ideals to build great national industries.

"Under a sound system, the independent film producer would have sufficient foundation with the backing of the industry to launch out on many new ventures. As it is, unless one has the tremendous popularity and name of one like Mr. K. C. Dey, coupled with the well-organized structure of Aurora Productions to guarantee success, an independent venture might be extremely risky.

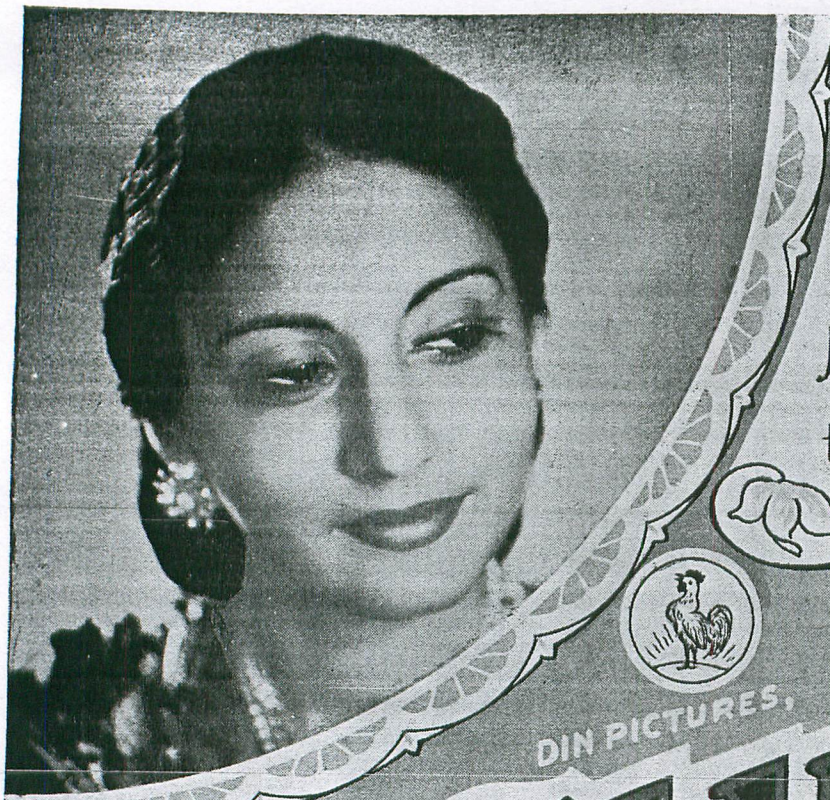
"I sincerely hope that one day, this complex machine which is the cinema industry will achieve a harmony and an efficiency which do not perhaps exist today. It is not enough to have a constant supply of films. They could be works of art made under the best possible conditions.

"If I hope the stars conjoined to make this a truly auspicious occasion, bring inevitable success to Mr. K. C. Dey and his Producer, Mr. P. R. Daniells in their new venture, I also hope it will mark perhaps the beginning of that ideal, the United Industry of the Indian films."

In sheer grandeur, "Ram Rajya", a Prakash screen spectacle, is going to make new screen history.



A glimpse from "Ram Rajya" a superb mythological spectacle produced by Prakash Pictures.



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OUR REVIEW

"Ladai-Ke-Bad" Proves Utterly Disappointing !

Snehaprabha's Story-Writing Fiasco !

All Round Poor Production

"My first screen-story, respectfully dedicated to my mother". With this reverent dedication Film-actress Snehaprabha Pradhan gives her first story to the Indian screen.

After seeing the putrid, stupid stuff she has given, we hope, in the interest of her old ailing mother, that Snehaprabha does not write any more stories. The old lady may not survive another attempt by her talented daughter.

Incidentally, this is the second time that a well-known Maharashtrian film actress has had the foolhardiness to venture into the difficult field of story-writing. The first instance was that of Leela Chitnis presuming to claim talent in this field.

Both the girls have failed miserably and it will be a mercy if they leave story-writing for the screen severely alone.

After seeing "Ladai-Ke-Bad", all the respect I had for Snehaprabha's natural intelligence has vanished and I hope this girl sticks to her field of acting where she has earned some reputation as a versatile actress.

A STUPID STORY

"Ladai-Ke-Bad" is an intensely boring calf-love story between two collegians.

Meena and Kumar, two collegians become neighbours and despite some synthetic opposition by their respective parents fall in love with each other. Through a number of stupid and insipid situations, they continue to be in desperate love and inflict their baby-soothing romance on a bored audience by crooning along way-side brooks and rivers. At times a little variety is put in when the sickly love souls sing themselves hoarse across their balconies. Incidentally this balcony angle was exploited by Mr. Kishore Sahu, Snehaprabha's divorced husband, in his picture "Bachelor Father". However an ex-wife can not be denied the privilege to pick up ideas which once-upon-a-time she could claim as joint property.

LADAI-KE-BAD

Producers: *Navyug Chitrapat*
Story, Dialogues & Dances: *Snehaprabha Pradhan*
Songs: *Walli*
Music: *D. Chandekar*
Cinematography: *A. Guney*
Audiography: *B. Chavan*
Cast: *Snehaprabha Pradhan, Shahu Modak, Kusum Deshpande, Pratima Devi, David, etc.*
Released At: *Krishna, Bombay*
Date of Release: *26th June '43.*
Director: R. S. JUNNARKAR

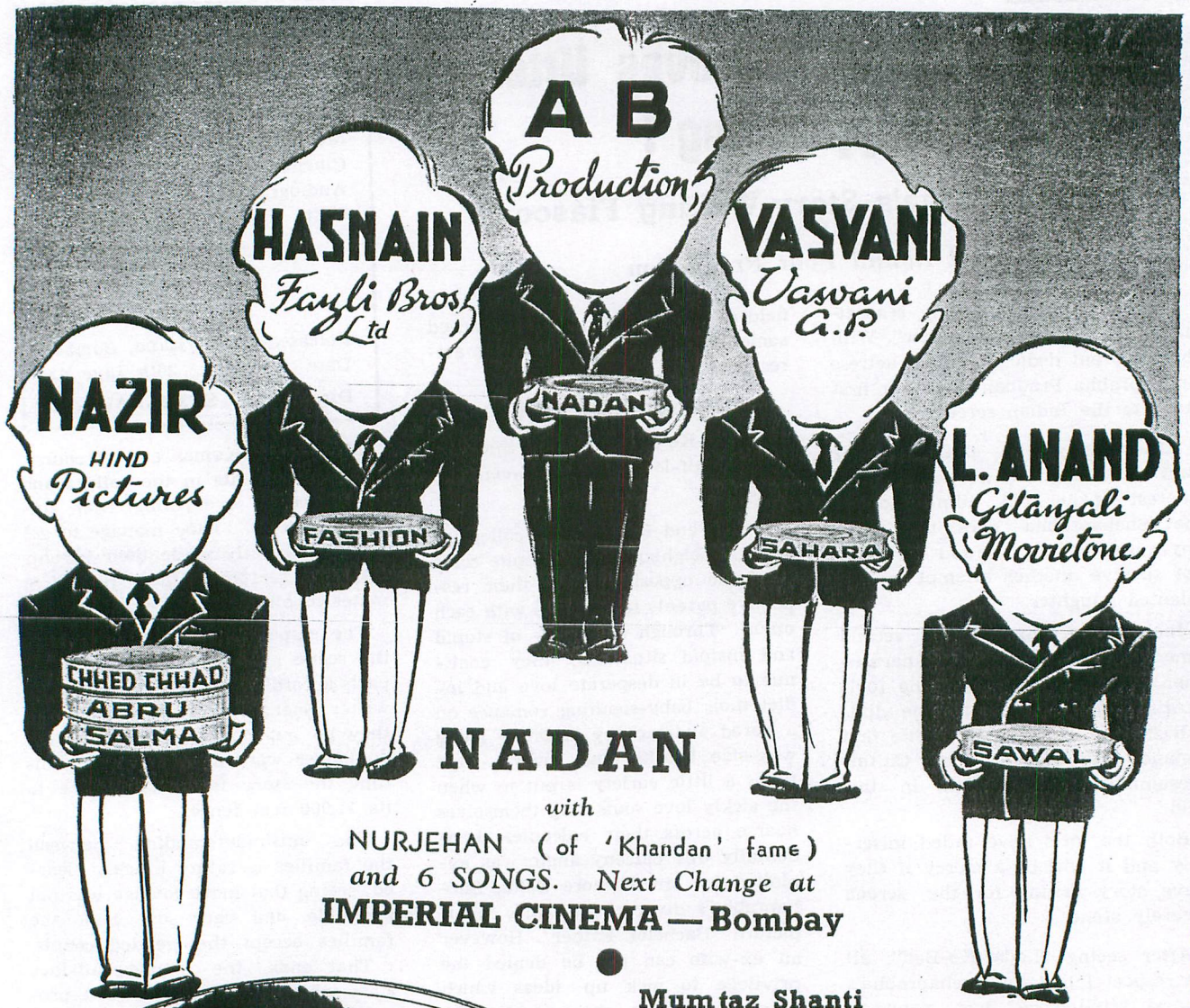
Meena and Kumar are, of course, the best students in the college and they excel at everything, from studies to sports. They manage to get married secretly while their parents keep on searching their respective mates in other quarters.

The respective mates appear on the scene and play their important parts according to the ideas of Story-writer Snehaprabha Pradhan and they go out quietly when they are no longer wanted. Because by this time the story is drawing close to its 11,000 feet fence.

The misunderstanding between the families is rather quickly cleared, seeing that more footage was not available, and very soon both the families accept the wedded couple.

That ends the stupid calf-love story which Snehaprabha wrote probably expecting the people to accept it as a great intellectual feat.

Sprawling like a cat, Rekha, a new-comer to the screen makes rare eyes in "Prem Sangeet", a Shalimar picture.



NADAN

with

NURJEHAN (of 'Khandan' fame)
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Mumtaz Shanti
and
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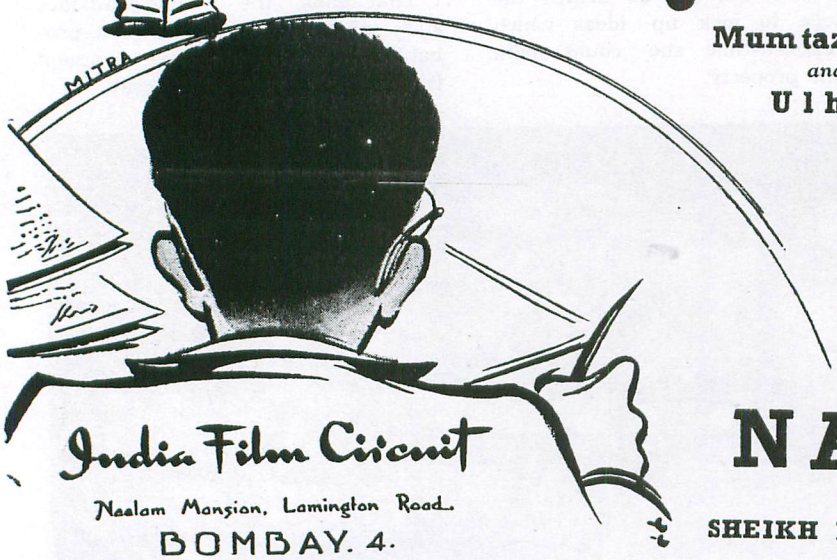

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VASWANI ART *Productions'* **SAHARA** *Celebrating the Return of* **Renukadevi** *(of 'Bhabhi' & 'Naya Sansar' fame) with NARANG and PRAN*

All World rights of this picture barring N. India are controlled by us.

The people of Navyug who accepted the story for motion picture production must be classed as downright stupid for their crass ignorance. After their brilliant effort in "Pahili Manglagaur", this stuff provides a sad evidence of their temporary intellectual stupor.

The English language lacks words to describe this crass stupidity which Snehaprabha Pradhan has dedicated as a screen story to her devoted mother. A daughter could not have done a worse turn to an affectionate mother.

Right from the first foot to the last, the screen story is so unimaginative and puerile that one gets disgusted about the whole affair.

NAUSEATING PERFORMANCE

Coming to the performances, Snehaprabha looks old and ugly. Her tubby nose filled the screen in big close-ups and created an acute revulsion in the spectator. There were moments when we had to close our eyes to prevent nausea. We had said before that this girl must be photographed in mid-shots to make her acceptable but this warning was utterly disregarded. Every time Snehaprabha came on the screen in a big way, we were compelled to look away. That is not a favourable approach to the heroine of a picture. Snehaprabha sports the skirts and the jacket in some scenes and with her diminutive figure she creates a derisive laughter among the spectators. Her work as a screen artiste lacked her usual talent excepting in the first love scene and only in a couple of dances she happened to score. Snehaprabha's Hindustani diction also calls for more rehearsals.

Shahu Modak, though the hero of the picture, acted like a heroine with effeminate gestures and entirely unmusical voice. This boy must withdraw from the screen. He is just no good and we say this after watching him closely in many pictures.

From among the other characters in the picture, Pratima Devi gave a good performance as the mother of the hero, while David as the father was excellent.

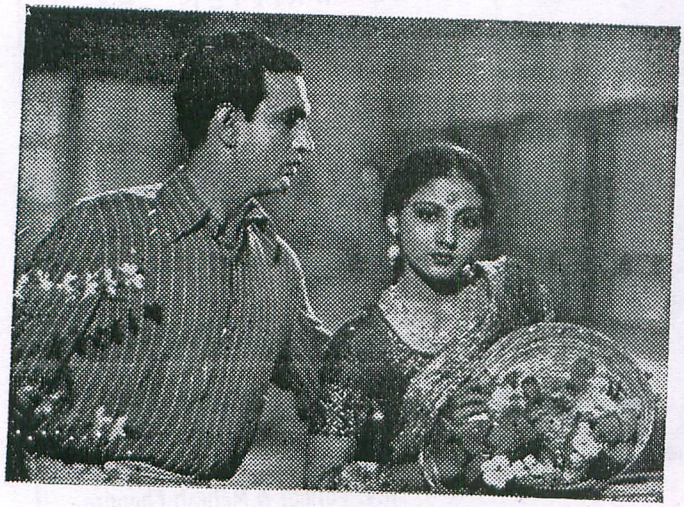
Baburao Sansare who worked as the father of the heroine, should avoid Hindustani pictures. His language is anything but Hindustani.

Photography is poor and the sound recording too poor. The words of the songs were never heard.

We are sorry to state that Junnarkar, who had given a splendid promise in "Pahili Manglagaur" has failed miserably in this picture. His work in this picture deserves every condemnation.

Music and songs are both bad.

To miss "Ladai-Ke-Bad" is to save some hard-earned money. The picture is likely to give a headache to the most healthy man.



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Starring:
SURENDRA and HUSN BANU

in the most delightful and funniest comedy of the Indian screen.

JAWANI

WITH
KABULI, SANKATHA, QAYAMALI GULZAR, WASKAR and others.

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VAJAHAT MIRZA CHANGEZI

Produced by:
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For Bookings: C. P. C. I.

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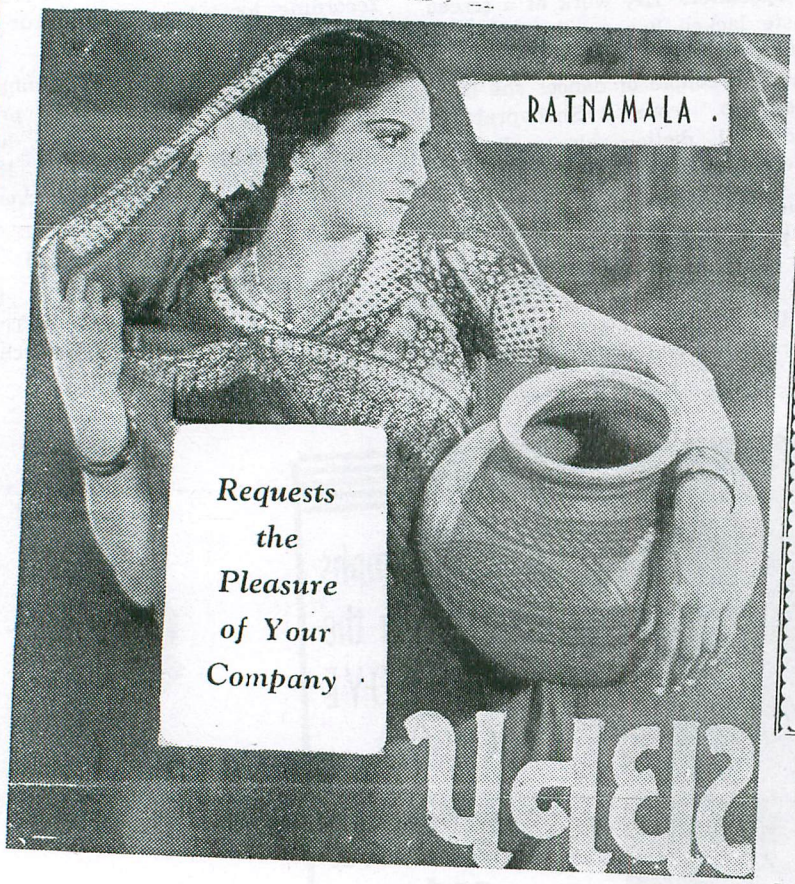

"PANGHAT" THREATENS TO BE A GOOD BOX-OFFICE ENTERTAINER BECAUSE OF THREE REASONS: THE SPARKLING PERSONALITY OF RATNAMALA, WITTY AND HUMOROUS DIALOGUES WRITTEN BY PANDIT INDRA, THE PICTURE PROVIDES PLENTY OF ENTERTAINMENT AND KEEPS THE AUDIENCE INTERESTED RIGHT TILL THE LAST MOMENT."

FILMINDIA

Starring: Ratnamala, Umakant, Jeevan, Sushil Kumar, Leela Pawar, Rajkumari Shukla, Pande.

Direction: K.J. Parmar & Mahesh Chandra

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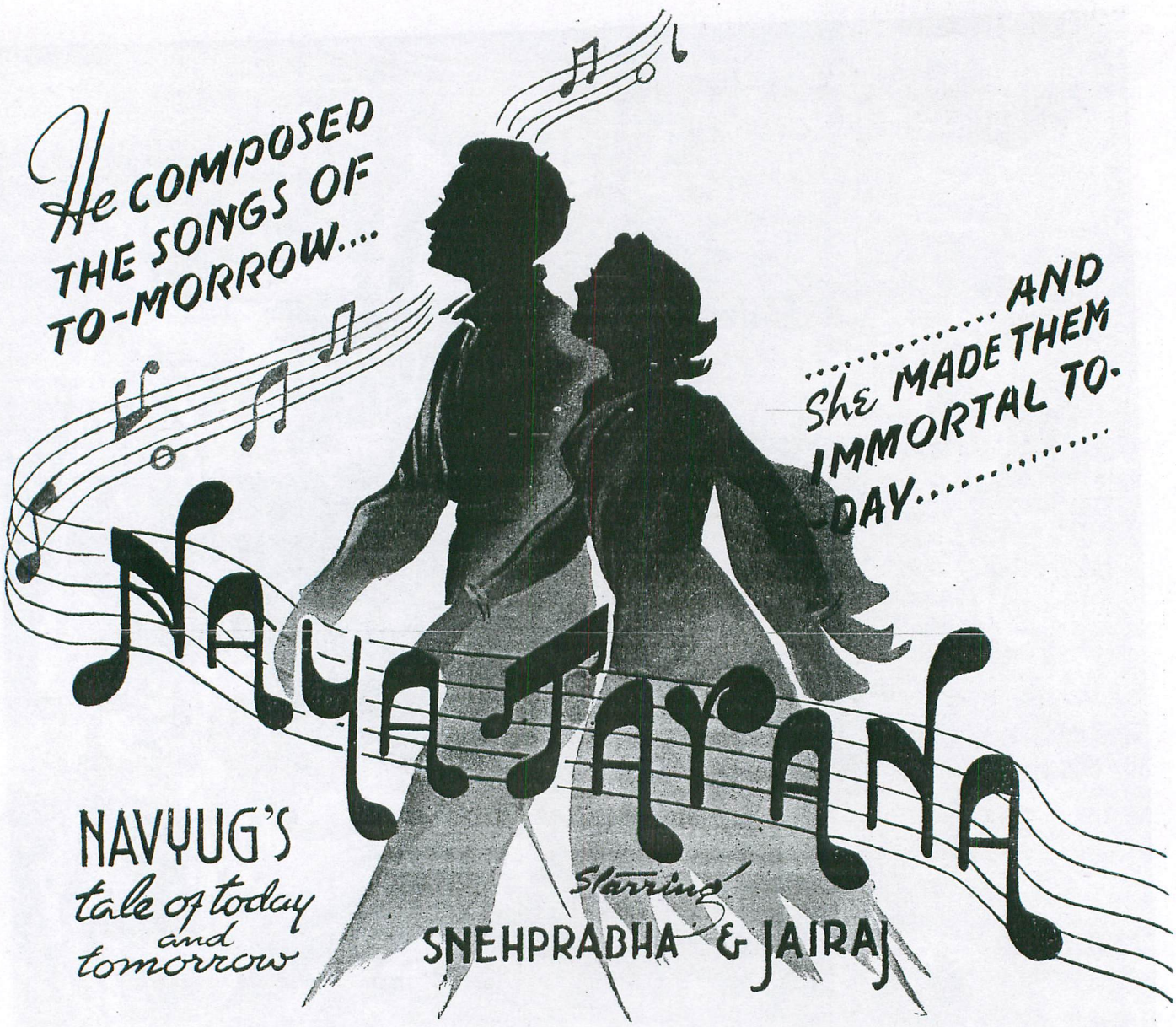
He COMPOSED THE SONGS OF TO-MORROW....
..... AND She MADE THEM IMMORTAL TO-DAY.....
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NAVYUG'S tale of today and tomorrow
Starring
SNEHPRABHA & JAIRAJ

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NAVYUG'S RACY ROMANCE

LADAI KE BAD

DIRECTED BY: **R. S. JUNNARKAR**

Starring:
SNEHPRABHA
SHAHU MODAK

UNDER PRODUCTION: **(I) CHHOTISI DUNIYA (II) PUNDALIK**

Distributing Organisation: **PEERLESS PICTURES, Bombay 4.**

नवयुग चित्र

"Namaste" Becomes An Excellent Entertainer !

Maiden Triumph Of Sunny And Sadiq !

Protima Gives A Splendid Performance !

Here is another picture of Kardar Productions in keeping with the present-day vogue in motion picture production of giving harmless entertainers, which bring in a lot of money and do harm to none.

"Namaste" is a worthy successor to "Sharda' in every respect. In fact, it has all-round better production values than "Sharda" and, like "Sharda", it does not presume to radiate any message of literacy or, for that matter, impart any other instruction.

"Namaste" is a pure entertainer and as such it entertains you every minute. Only in the last three reels the interest of the audience flags a little because the audience has been permitted to anticipate the end long before it really comes.

USUAL LOVE SQUABBLES

The story is a love squabble between two youngsters, both erratic and impulsive. Their parents have a family feud as one has robbed the other in his heydays. Jamnadas, the impoverished father of Keshavlal, B.A., nurses a long-standing revenge against Maganlal, the prosperous business magnate who had once robbed Jamnadas as a trusted Munim.

NAMASTE

Producers: *Kardar Productions*
Language: *Hindustani*
Story and Dialogues: *M. Sadiq*
Songs: *D. N. Madhok*
Cinematography: *D. Divecha*
Audiography: *Arora*
Music: *Naushad Ali*
Cast: *Protima Das Gupta, Wasti, Jagdish, Nayampally etc.*
Released At: *New West End, Bombay.*
Date of Release: *17th July '43.*

Directors:
M. SADIQ and S. U. SUNNY

Maganlal has an educated, impulsive daughter in Poornima.

Huge crowds besieged the New West End when "Namaste", a Kardar picture was released in Bombay.

Mr. M. Sadiq, one of the directors of "Namaste".

The hero, Keshavlal, meets the heroine, Poornima, in a wayside street over a motor breakdown. They spar verbally for a while and part with mutual dislike.

Later on, when Keshavlal meets his father, the old man prevails upon him to take up a job with Maganlal as a Munim and ruin Maganlal the same way as Maganlal had once ruined Jamnadas. Keshavlal, a hail-fellow-well-met type of man agrees to do so under emotional pressure.

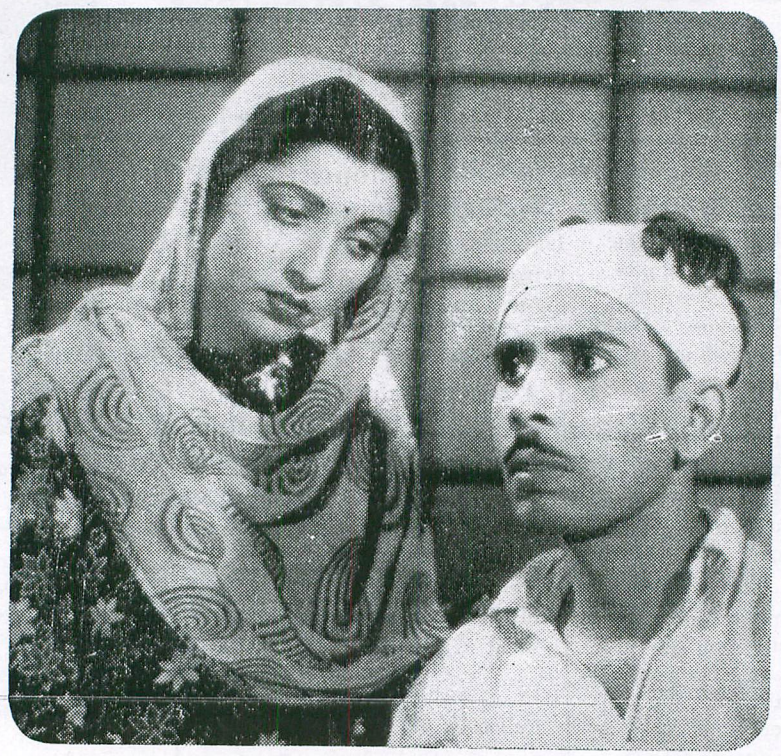
However, when Keshavlal arrives at Maganlal's house, he gets a rude shock to find Poornima, with whom he had bandied words over the motor break-down, as the only daughter of Maganlal.

When Keshavlal, in his free-and-easy style, asks Maganlal for an employment, Poornima raises hell and prevents immediate employment. Keshavlal, however, acquires Maganlal's respect because the young man succeeds in brow-beating his volatile daughter. Poornima is his problem child and Maganlal is very anxious to transfer his responsibility to some one else. He considers Keshavlal a possibility in this direction.

After a lot of humorous give and take, Keshavlal succeeds in persuading Poornima to recommend him for the job. Keshavlal gets the job

THEIR **EYE** SPOTTED MUMTAZ SHANTI

★ ★ ★ ★ ★ ★ ★ ★ ★



THEIR **EFFORTS** MADE HER A STAR!

★ ★ ★ ★ ★ ★ ★ ★ ★

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Contact: R. S. CHANDANMAL INDRAKUMAR - Bombay - Delhi - Lahore - Calcutta - Bangalore - Karachi.

and thus throws himself into a constant clash with Poornima.

The impact between these two youngsters, however, soon results in a romance and both fall in love with each other.

On the day of their marriage, Jamnadas, who has previous knowledge of the affair, stumbles in and spoils the show. When Maganlal discovers that Keshavlal is the son of his old enemy, the marriage is immediately put off.

Now begins the pathetic interlude between the lovers. They soon meet and decide upon a plan to bring together their respective parents in a friendly wedlock.

The plan, however, is rather far-fetched and an ultra-modern ruse of suspending animation is used. The parents consider their children as dead and meet through remorse and repentance.

The whole thing soon ends well enough for every one.

EXCELLENT DIRECTION

The basic story is a simple love-concoction which the screen has prescribed for the tired souls for years. The sceenplay, however, is well-planned and well worked out.

Considering the fact that this is the maiden effort of Messrs. Sadiq & Sunny, the direction of the picture can be called excellent. The sequences are well shot and a harmonious rhythm is maintained in the picture throughout, while the tempo is kept fast. The framing of the picture is almost a triumph for the two youngsters.

Director Vijay Bhatt is making screen history in "Ram Rajya", a Prakash picture.

Shobhana Samarth plays the traditional role of Seeta in "Ram Rajya", a Prakash picture.

The dialogues of the picture are very good and sparkling in many places. The Hindi-Urdu grafting has been correctly done without the grammar or the idiom suffering in either case.

Photography was pretty consistent, but the sound was not all that was to be desired. The early scenes were too loudly recorded while the songs were recorded badly throughout.

Naushad Ali of whom so much is made these days fails to give a single tune worth the trouble. His stock seems to have been exhausted with "Sharda".

The song compositions of D. N. Madhok, are too puerile and stupid for the words to be popular.

Between Naushad and Madhok, therefore, the musical aspect of the picture suffers a set-back and it will ultimately tell on the success of the picture.

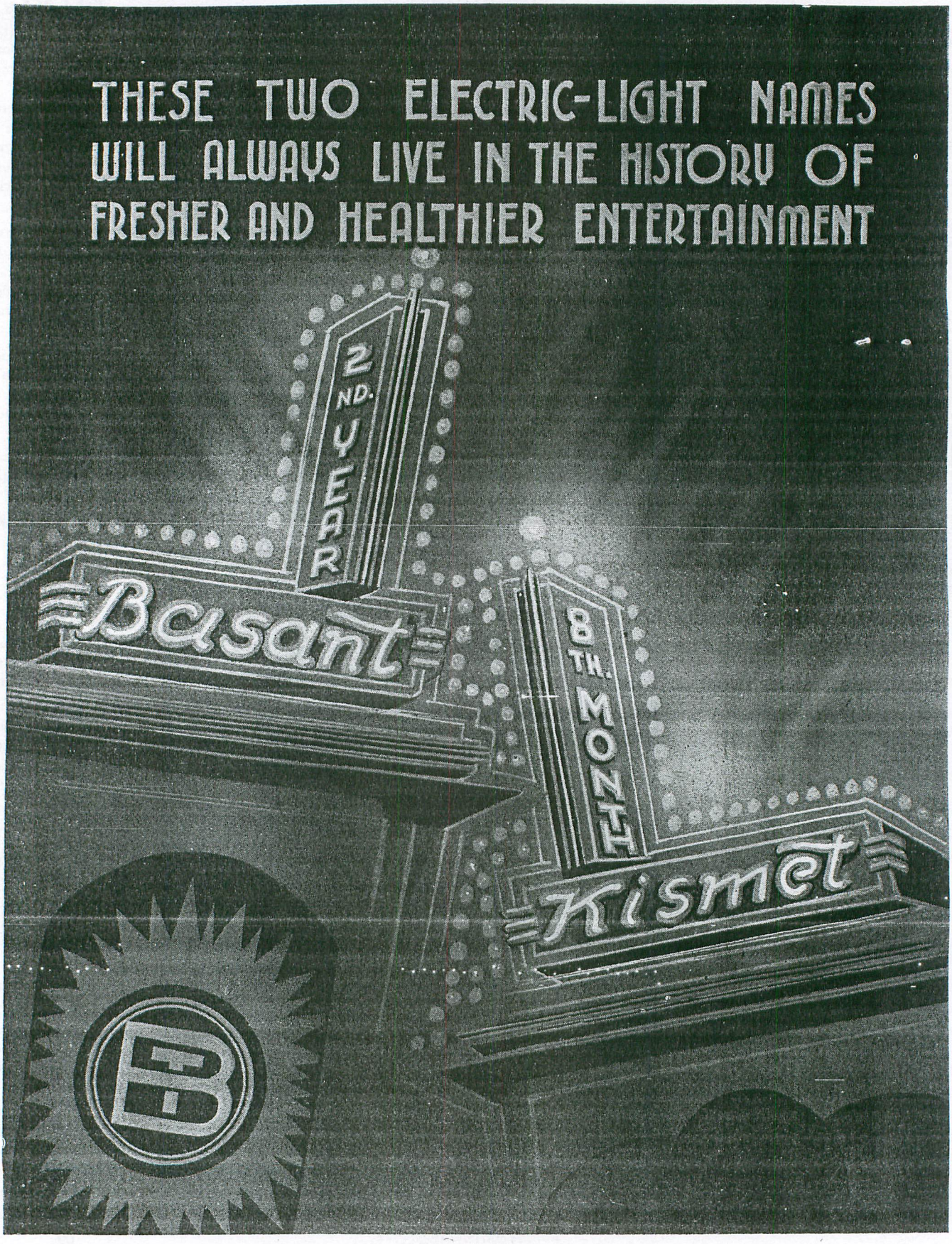
Amongst the players, Protima Das Gupta has almost lived the role of a modern sophisticated girl. She gives an appropriate and very polished performance.

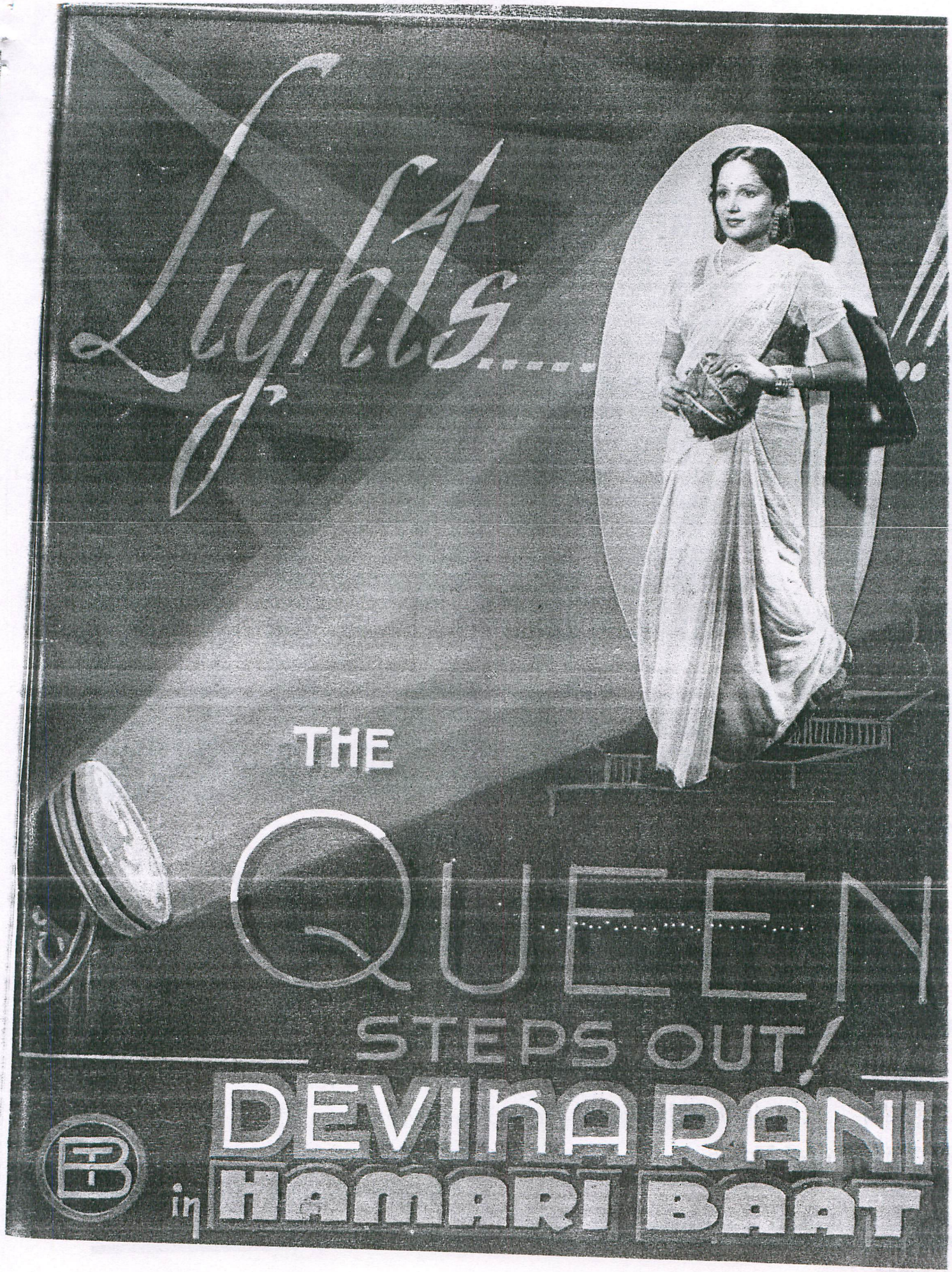
In comparison with her, Wasti's work looks crude and clumsy. Wasti plays the role of an educated man who was once born in a rich family. The way Wasti does it gives one an impression that he has had no education at all and was in addition born in the back-waters of society. Wasti making faces constantly may be good slapstick but that was not what his role demanded. Besides, Wasti's Punjabi Hindustani proved too much for a sensitive ear.

From the rest Jagdish and Nayampally both did well and kept the old brigade going strong.

Some new man by the name of Misra, did pretty well as 'Bansi' the loyal family servant.

In any case, "Namaste" is a very enjoyable picture if you are not looking out for any serious theme. It has enough stream-lining to enable you to congratulate its two young directors, Sunny and Sadiq.


THESE TWO ELECTRIC-LIGHT NAMES
WILL ALWAYS LIVE IN THE HISTORY OF
FRESHER AND HEALTHIER ENTERTAINMENT
2ND. YEAR
Basant
8TH. MONTH
Kismet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THE
QUEEN
STEPS OUT!
DEVIKA RANI
in HAMARI BAAT

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OUR REVIEW

"Muhabbat" Fails To Appeal !

Poor Direction Spoils A Good Subject !

Here is the usual love tangle in which a poor man falls in love with a rich man's daughter and goes through the time-honoured heart-burns prior to getting his beloved. There is, however, a relieving feature in this story in the attempt of the writer to present a few dramatic sequences which throw an instructive light on certain social maladjustments born out of orthodoxy and scrupulous religiosity.

Upto the interval the story hardly picks up speed as a motion picture and in fact proves boring, but after the interval the tempo quickens up and we are served an interesting story plot.

Ajit Prasad, a rich prince had spent his youth in sex orgies ruining the life of many a maiden. One day, however, he falls in love with a frail maiden, Radharani, and gives her a daughter out of the conventional wedlock. After the birth of the daughter the young mother dies, leaving the child in charge of Ajit Prasad.

Struck by remorse, Ajit Prasad becomes a good man and settles down in Bombay as a rich cotton merchant making his daughter the only mission of his life.

MUHABBAT

Producers:	*Laxmi Productions*
Language:	*Hindustani*
Story:	*Bipradas Tagore*
Scenario:	*Phani Majumdar*
Music:	*H. Das*
Photography:	*Jatin Das*
Audiography:	*Rabin Chatterjee*
Cast:	*Shanta Apte, Pahari Sanyal, Jagdish, Sunalini Devi, Yashodhara Katju, K. C. Dey and others.*
Released At:	*Kamal Talkies*
Date of Release:	*7th June '43*

Director: Phani Majumdar

No one is supposed to know the secret of his past life and every one considers Sujata as the conventionally legitimate daughter of Ajit Prasad.

The story opens with Sujata in her teens, a playful impulsive girl attending college.

Director Phani Majumdar gives the picture a filthy opening in making Sujata play like a street waif in the dirty rain water which had flooded the city streets. And these are supposed to be Bombay streets, where a young, good-looking college maiden, daughter of a rich cotton merchant, is shown wading in knee-deep filthy water and splashing the same on passers-by.

We don't know whether Bengali maidens, similarly placed, behave in this way but we have yet to come across one such girl in the city of Bombay. Phani Majumdar seems

Prithviraj in the title role of "Parshuram", a Navin production.

As "Tani" in "Tansen", Khursheed provides plenty of romance in the new Ranjit picture.

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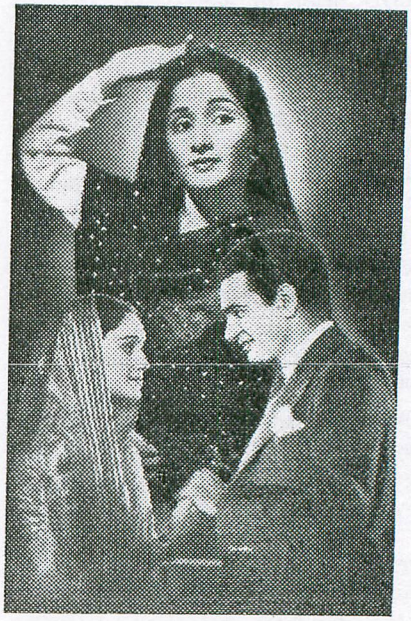
TWO BIG HITS OF MURALI

MOVITONE
The PRODUCERS OF
THAT GREAT HIT
'PYAS'!

Love That's So Soul-Surging!
Love That's So Selfless!!



* **SONGS THAT** WILL LONG BE REMEMBERED BY YOU !! WITH THIS GLORIOUS GALAXY OF
* **FRONT-RANK** *STARS:—*

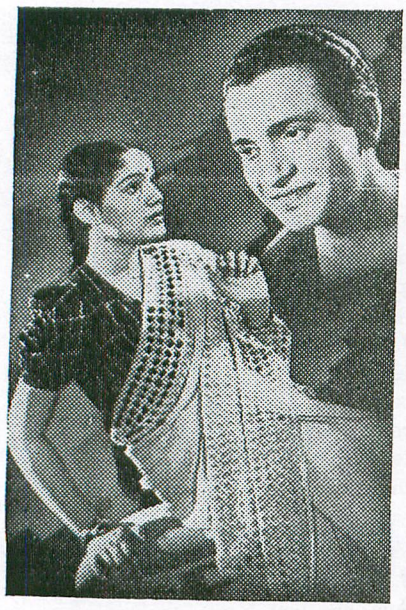
DURGA KHOTE
ISHWAR LAL
VASANTI
KAUSHALYA
GOPE & others.

THIS TYPE OF GLORIOUS LOVE THEME, BROUGHT TO THE SCREEN WITH ALL THE PULSATING EMOTIONS OF LIFE!

KURBANI

Direction:-
Ram Daryani
who gave "PYAS"

Music:-
Khem Chand Prakash



AND THEN ONE MORE

MURALI MOVIETONE'S Emotional Drama of
The Light of Love That Never Fails!

"CHIRAG"

Direction:- **Ram Daryani**

Music:-
Khemchand Prakash

Starring:-
Ishwarlal
Veena
Kaushalya
Gope.

Awaiting Release! *Look Out!!*

SELECT SERIAL SUPPLY :: PAREKH STREET :: BOMBAY — 4.

In the new Kardar picture "Geet" directed by S. U. Sunny, Shahu Modak and Nirmala make a new romantic team.

to be having strange ideas of human behaviour.

Sujata makes herself a public nuisance in the muddy pool and soon reaches her hero Jiban, a mechanical engineer.

Jiban belongs to a middle-class orthodox family and has an intensely religious woman for a mother and a monkey-like midget for a sister. We are told that Jiban's elder brother had been driven out of the house by the old mother because of his marriage with a girl of another caste.

IMPOTENT LOVE

Sujata and Jiban love each other without one expressing the emotion to the other. Naturally, therefore, they perform some theoretical love practices in the beginning as conceived by Phani Majumdar. Blowing soap bubbles into the air is perhaps considered by the director as an admirable expression of the emotional intensity within. We wonder whether love is made in that fashion in Bengal. The warm affectionate Bengali girl would hardly be satisfied with blowing soap bubbles while her busts heave with emotions.

Yet the full-grown Shanta Apte is made to do that in the presence of the fat, overfed Pahari Sanyal. Phani Majumdar must fall in love himself to realise how lovers at that stage of physical development react to the emotional fire within.

At this stage we are introduced to the villain—the third angle in every love drama. Madanlal, a young lawyer, dressed like M. A. Jinnah, has both his eyes on Ajit Prasad's money, which he hopes to get by marrying Sujata.

To warm up the plot Sujata must dislike this man's attentions and Phani Majumdar who covers the heroine's natural emotions of love for Jiban under soap bubbles, strangely enough permits her to utter precise invectives against the villain when he pushes his claim for marriage.

Frustrated, the villain's character takes the time-honoured shape of blackmail. Madanlal discovers, with the utmost ease imaginable, about the birth of Sujata out of wedlock and decides to use the knowledge as a lever to force the marriage.

However, when he tries to do so, Ajit Prasad throws him out and the third angle of the love tangle becomes an open enemy.

Jiban and Sujata have by this time vomitted their love for each other and the father almost hopes against hope to celebrate the union.

Madanlal, however, starts on a mud-slinging expedition and very

A new-comer, Sharda, makes her debut in "Khazanchi-ka-Beta", a production of National Pictures.

Rs. 1,500/- MUST BE WON!

Here's An *Opportunity* Offered for the *First Time* in the History of Indian *Film Industry* to SPOT the ERROR!

The Error has been purposely committed while the picture was under production!

YOU HAVE ONLY to SEE the PICTURE . . . .

***FIRST TWO PRIZES are of* Rs. 250 each . . . .**

while the remaining Thousand Rupees will be proportionately distributed between those who solve the problem correctly!

The Error is about

- DIRECTION
- DIALOGUE
- COSTUME

Entrants are eligible to solve only one Error.

- There is no Entrance fee.
- No one can solve more than one Error.
- One man can spot out one Error only.
- We are not responsible if the letters pointing the Errors are lost in transit.
- 14th August (12 p.m.) is the last date for entrance.

The RESULT will be declared in the LAST show of the picture on 23rd August, 1943.

A correct Solution of these Three Errors is deposited with

The Associated Banking Corp. Ltd. and Decision of 2 Judges.

(1) Mr. M. K. Zaveri,
(General Manager, A. B. C Ltd.)

(2) Mr. Naginlal Shah,
Editor, "Chitrapat" is final.

Please send the correct Solution to

MEHER TALKIES DISTRIBUTORS,
Tribhuvan Road,
Bombay 4.

STAR Production
'Meher' Release

S A H E L I

PAHARI SANYAL, Ratanbai. **PRAMILA, Shahzadi,** **Zilloo.**

From Sat., 17th July, at

IMPERIAL

DAILY AT 4-30, 7-30, 10-30 P.M.
MATINEE AT 2 P.M. ON SAT., SUN. & HOLIDAYS.

Shamim puts it on thicker than usual in "Bansari", a social story of Ranjit.

soon Jiban and even his mother and Sujata know about the skeleton in the family cupboard.

Faced by his daughter Ajit Prasad makes a clean breast of the whole past and assures Sujata that though society may stamp her as an illegitimate child, she was still an offspring of a sacred wedlock with God as witness. Sujata is satisfied and so is Jiban a little later.

After a couple of more emotional situations, in which God, Himself, takes a prominent part, through the medium of Jiban's mother, even the old woman is satisfied and she showers her blessings on a railway platform of a way-side station.

It is peace and sunshine ever afterwards between the parties to the drama.

BAD SCENARIO

The main flaw in the picture is its scenario. It is unimaginative and sketchy. If greater stress had been laid on the past career of Ajit Prasad, the drama would have secured the correct sociological and psychological background so essential to create sympathy for the plight of the heroine. Throughout the picture, this sympathy is not created with the result that the story degenerates into an individual love problem and loses its social significance.

Similarly the character of Jiban's mother, which symbolised orthodox convictions, required more intensification than it gets, to bring home the social struggle to the audiences.

Though some of the scenes are pretty well done, yet on the whole the picture is very poorly directed. Phani Majumdar gives an impression that he will take a very long time before he realises the fundamental truth that a motion picture is an emotional experience and needs a great psychological understanding of human relations.

SUNALINI SHINES

In the small but important role which she has to play, Sunalini Devi gives an excellent performance.

Next to her, Shanta Apte can be said to have done pretty well in parts. But she looks fat and ugly and more so when her lower protruding lip hangs helplessly in big close-ups. Shanta would do well to start on a regular course of a facial massage. It is a pity that when she is just learning to act a bit, her face should go so fat.

Pahari Sanyal remains clumsy throughout as 'Jiban'. His figure looks over-fed, his gestures effeminate and his singing voice womanly. With this equipment his work as a hero makes one laugh.

K. C. Dey, Bengal's blind singer, sings awfully some insipid overhauled tunes.

Yashodhara Katju as "Janki" the sister of the hero lends comic relief in a serious role. Whenever she speaks through her nose, one feels like suppressing a big laugh.

Excepting one song, the music is poor. Photography of Jatin Das is excellent, but the recording of Rabin Chatterjee cried for more consistency.

There is nothing to miss in "Muhabbat" if you miss the picture.

STOP PRESS.

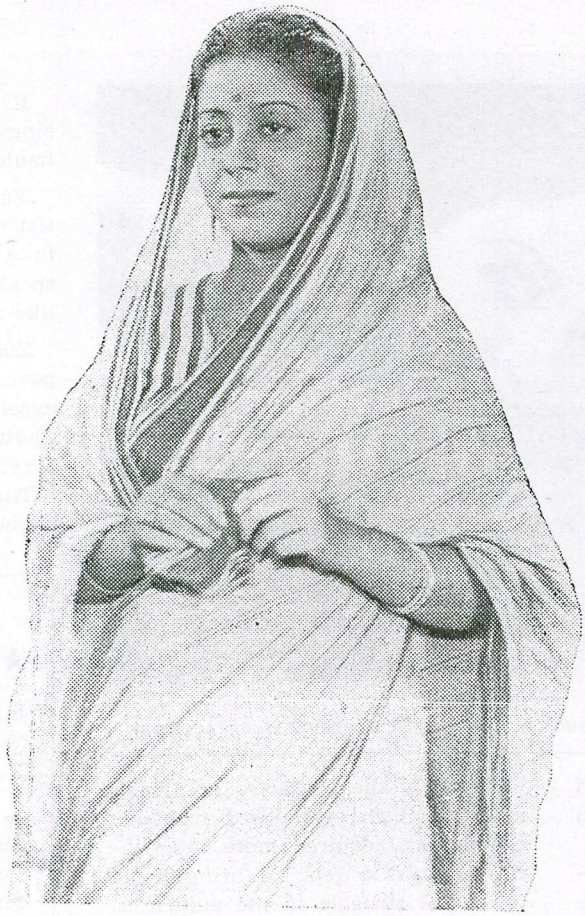
★ It is reported that Producer-director Kardar has taken up the production of "Krishna Sudama", a mythological picture.

★ News comes that Mr. L. T. Shivdasani has left the Information Films of India and Mr. Hari Abaji Kolhatkar, till recently the Bombay Manager of Columbia Films, has been engaged as the All-India Exploitation Manager at the I. F. I.

★ It is reported that Mr. P. N. Thapar, I.C.S., Controller of Film Publicity, is recouping at Poona. After two months of a muddle with our producers one can't expect even Stalin to prevent a break-down.

★ Instead of abusing us over missing copies, subscribers would do well to remit to us Rs. 2-4 as registration charges for 12 copies, so that their copies can be sent by Registered Post every month. They can then abuse the postal department.

★ To those who saw Sushila Rani in Madras last month and wondered, we inform that she was on a month's leave. She has now returned and her huge personal correspondence will now be attended to in the course of routine.



KANAN DEVI LIVES ANEW

IN

M. P. PRODUCTIONS'

'HOSPITAL'

DIRECTION

• SUSHIL MAZUMDAR •

Remember

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PARAYA DHAN (Hindi)
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Starring DILIP BOSE, MAYA BANERJEE, RADHARANI.
Starring BALWANT SING, MAYA BANERJEE, RADHARANI.
Directed by
NITIN BOSE
Whose PRESIDENT you will never forget
SHREE FILMS'
VIVID PICTURISATION OF THE LIFE OF THE TORCH BEARER OF THE REIGHTEOUS
SAVIOUR OF THE DOWN TRODDEN -
Shree RĀMĀNUJA
Starring BIMAN BANERJEE, CHHAYA DEVI
RADHA RANI.
Director DEVAKI BOSE

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For other Territories Apply—RAJA MOVIETONE, MAIN ROAD, DADAR, BOMBAY 14.

Ex-High Court Judge Condemns Crime Pictures

Justice Patkar's Sane Advice To Indian Producers

Sir Sitaram Patkar, Kt., B.A., LL.B., Retd. Judge, High Court, Bombay, Chancellor, S. N. D. Thackersey Indian Women's University, President, the Bombay Presidency Social Reform Association.

"Cinema shows are intended for mass education and mass entertainment. Mass education can be secured by religious pictures like "Tukaram" and "Dnyaneshwar", by historical films like "Bhagwa Zenda", "Pukar" and "Sikandar", and social pictures like "Savkari Pash" intended to remove social evils.

"Religious pictures are intended to appeal to higher feelings and emotions in man. A criticism is legitimately levelled against such pictures that they represent the miracles said to have been effected by the saints on the ground that they would have an undesirable effect of leading people to superstitious belief. Saints do not claim to work miracles but it is the credulity of the public that is responsible for the promulgation and propagation of such miracles. "Miracle" is a term used in theology to denote a suspension of and deviation from the known laws of nature brought about by direct interference of a supreme being. If God organized the laws of Nature, no miracle is possible which violates them. Miracles cannot be tested on the touchstone of reason. After the great impetus of science during the nineteenth century it was generally admitted that not only miracles did not exist but that they could not exist. In the present stage of human knowledge and scientific research, belief in miracles cannot be justified by reason or logic. It is therefore desirable to omit as far as possible such miracles in the religious pictures, and to emphasize the doctrines of equality of sex or Varna, and preach the removal of tyranny of caste, priesthood, and privileged classes.

"Notwithstanding continuous invasions for centuries from foreign powers and internecine disturbances and unrest from within, India has preserved her individuality in culture and civilization mainly because religion has been the guiding principle of individual and collective life. Even at the present stage of evolution of Indian Society, more homage is paid, in all spheres of human activity including the domain of politics, to self-sacrifice, renunciation and saintliness than to expediency or dictates or reason or sage or learned advice.

In "Vakil Saheb", a social story of Pradeep Pictures, Madhuri and Trilok make a fine romantic team.

"It is therefore necessary to feed this reservoir of strength and not to impair the influence of religion as the main spring of individual and collective action by means of the instrument of proper religious films, in addition to efforts in other directions designed to uplift the nation into a powerful and self-sufficient state and to counteract the disintegrating forces of discord, despair, doubt and distrust.

DON'T ROUSE PREJUDICE

"Historical pictures can be used to rouse the virtues of valour, patriotism and statesmanship in the rising generation. In the present stage of the Indian Society consisting of persons of different faiths, creeds and persuasions, it is necessary that utmost care must be taken to eliminate topics which may wound the susceptibilities and rouse the prejudices of any class, creed or religion. History is closely connected with politics in certain aspects. As

A GUN THAT FIRES 3610 MILES.

This is a war of many arms. Guns, tanks, aeroplanes, ships—these are the obvious weapons of defence. Confidence, determination and *frugality*—these are lesser known but no less important.

To defend India, the forces need everything they can get. They need trucks, radios, cloth, coal, steel, paint, yes and even soap and tooth-paste! They need the things we buy every day in the bazaar. Let's not compete with our own defence. Let's do without things. Let's do without anything —so that we don't have to do without the one thing that really matters—VICTORY.

That's TOTAL war—which our enemies understand so well, and we so ill. But once let the Japanese realise that we are opposing them with a TOTAL effort, and we shall have fired a gun whose shell shall travel all the way from India to Japan—to explode with devastating effect amongst our enemies!

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..OR DEFENCE LOANS

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observed by a distinguished writer, political science is the fruit of history and history is the root of political science.

"Instead of availing of the present opportunity of turning the Indian Nation into a virile and powerful state, the political parties forming the main elements of our national life are engaged in verbal fights, dissensions and differences tending to create an atmosphere of despair, helplessness and suspicion. Efforts must be made to repair past mistakes, to sink differences and to secure the happiness and welfare of the country without regard to communal, religious or provincial predilections. As an aid to such efforts in other directions, historical pictures can be used as a potent instrument for promoting concord and removing discord and suspicion among the different races belonging to different creeds and religions.

JUDICIOUS SELECTION OF SUBJECTS

"Social pictures can be utilized for removal of inequality in social relations in their different aspects. Social reform has a wide connotation and would embrace readjustment and improvement in the social and economic relations between different units of society viz. individual and the community, society and the state, labour and capital, debtor and creditor, master and servant, landlord and tenant, husband and wife.

"The object aimed at should be to obliterate inequality and enforce equality and justice in all classes and units of society and to remove the barriers which retard the mental, moral, economic and spiritual growth of society. The field is so wide that by a judicious and careful, selective process social pictures can be used effectively to promote mass education and create strong public opinion for speedy removal of the tyranny of caste and society, and the establishment of equal and just relations between the different units of society in the competition of life.

"Care must be taken not to exaggerate the faults of the defaulting or offending parties, and not to create an atmosphere of hatred and distrust in the different classes and units of society.

Kanu Desai, the well-known artist of Gujerat supervises art in "Ram Rajya", a Prakash Picture.

SAVE THE CHILDREN

"The fourth class of films are pictures for mass entertainment. Life cannot be pursued seriously for all times, and a busy or a wearied person is entitled to find solace and comfort in the enjoyment of pictures designed principally for amusement. In the case of persons of advanced age, pictures are taken in their proper light as merely a means of amusement having no relation to actual facts. But in the case of persons of tender age the unreality of the scenes depicted is ignored.

"Society is entitled to expect that the pictures do not exercise an unwholesome and deleterious influence on impressionable minds of young persons. It is therefore essential that pictures depicting episodes of sex, love and crime should be carefully scrutinized by the Censor Board or any other competent authority with a view to prevent their evil influence on children and young people. An instrument of immense benefit to society like the cinema is capable of proving to be the course of evil in this direction. If the persons engaged in the cinema business intend to advance the real interest of society, they should take care not to emphasize the evil and seamy side of human nature by pictures dealing with thrilling episodes of sex, love and crime, which are likely to contaminate the minds of children and persons of tender age."

In Wadia's latest release, "Ankh-ki-Sharm" a social story, this singing girl gives one many an ache.

KHURSHEED—

This favourite of millions will be on the screen as the heroine of "Tansen", a spectacular production of Ranjit Film Co.

J.B.H. WADIA

Unfolds a lively page

FROM

THE **BOOK** OF **LIFE**

PRITHVIRAJ
KAUSHALYA
TRILOK
& A GALAXY OF STARS
THAT
PULL

WADIA MOVIETONE

IN

ANKH -KI- SHARM

Director

BALWANT BHATT.

a **'DAWLAT'** *Release*

SPECIALLY SELECTED FOR

PREMIERE OPENING

AT THE

CAPITOL

SHORTLY. **BOMBAY.**

A Glorious Romance Full Of—

MUSIC —— STUNTS —— COMEDY

Miss. SHARDA
(a new but innocent face)

Supported by
Yusuf Effendi – Majid-Miss Bibi – Ail – Miss Nazira – Miss Kamlesh – Miss. Sudha – Miss Durga Miss Vimla – Devi (a world-fame dancer) **Baby Asha & others.**

Direction:
Nari Gadhiali
(Stunt fame)

Music:
K. Narayan Rao
Photography: **Homi Mistry**
(Hollywood - returned)

Story:
Wahid Qureshi
('Rai Sahib' fame)

Distributors:
Bombay & Overseas:
Suresh Film Distributors, Bombay.

C.P.C.I.
Opera Pictures Ltd., Bombay.

North:
Cine Film Distributors, Bombay.

South & Bengal:
Rajkamal Pictures, Chamaria Talkie Distributors, Bezwada.

For Sind:
National Theatres. Bombay.

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Full of Fighting and actual war scenes.

Heart way Romance and Love Story Tuneful Music

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(Under Production in 'JYOTI')

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NATIONAL THEATERS

The First Jungle Picture with Actual Jungle Scenes

'Jungleki Hirni'

Destined to be a popular hit with a Super Patent Stunt Star Cast

Dazzling Dances, Laughter Comedy, Full of Music and Entertainment.

Mr. Nariman Gadhiali's best new type and Quality Stunt Pictures.

NATIONAL THEATRES, 12, Noble Chambers, Fort, Bombay. 'Phone: 30168

INDIAN ART PICTURES (Bombay)

With the completion of the dance sequences for 'Vijay Laxmi' Producer J. S. Casshyap has taken his maiden picture into the final stages. The music of this picture is handled by G. M. Durrani, the well-known radio singer.

Another picture which this Company has under production is called 'Angoori', and it is also fast nearing completion.

GITANJALI PICTURES (Bombay)

Producer Anand is now busy making elaborate arrangements for the release of 'Sawaal' which will soon take the screen at the Lamington Talkies in Bombay.

Even long before its release, 'Sawaal' seems to have become popular with the distributors, as several provincial distribution rights have already been taken up. With Mumtaz Shanti and Ulhas in the cast, this story which is written by Saradindu Banerji is likely to be a good box-office hit.

A. B. PRODUCTIONS (Bombay)

'Nadan', the maiden production of this company, featuring Nur Jehan is now lying completed awaiting its release at the Imperial Cinema in Bombay after 'Saheli'. The direction of this picture has been handled by Mr. Zia Sarhady who assures us that the picture is going to be very successful at the box-offices.

ACHARYA ART PRODUCTIONS (Bombay)

'Age Kadam,' their latest social production, directed by Mr. Acharya, was surprisingly saved from the all-destroying fire that broke out at the Famous Cine Laboratory. 'Age Kadam' seems to have stepped out of the fire before the others and saved itself. This picture features Mubarak, Anjali Devi and Motilal, and is likely to be released on the screen during the next couple of months.

DIN PICTURES (Bombay)

Taking up the theme of Hindu-Muslim unity, Fateh Din, the producer, has almost completed the final shots of 'Koshish', his maiden production featuring Husn Banu, Trilok Kapur and others. This picture will be in the editing room very shortly and, since Mr. M. A. Mughni has joined the company, Din Pictures are very much in the news. Distribution rights of their productions are being secured in advance. The next picture which Mr. Mughni will be producing for Din Pictures is called 'Jhalak'.

INDIA FILM CIRCUIT (Bombay)

This influential company of distributors has recently secured a number of pictures for the Bombay circuit. Some of these pictures are: 'Sawaal' produced by Gitanjali Pictures, 'Sahara' produced by Vaswani Art Productions, 'Nadan' produced by A. B. Productions and 'Nai Zindagi' produced by United Films. They have also secured the distribution rights of 'Fashion' produced by Fazli Brothers.

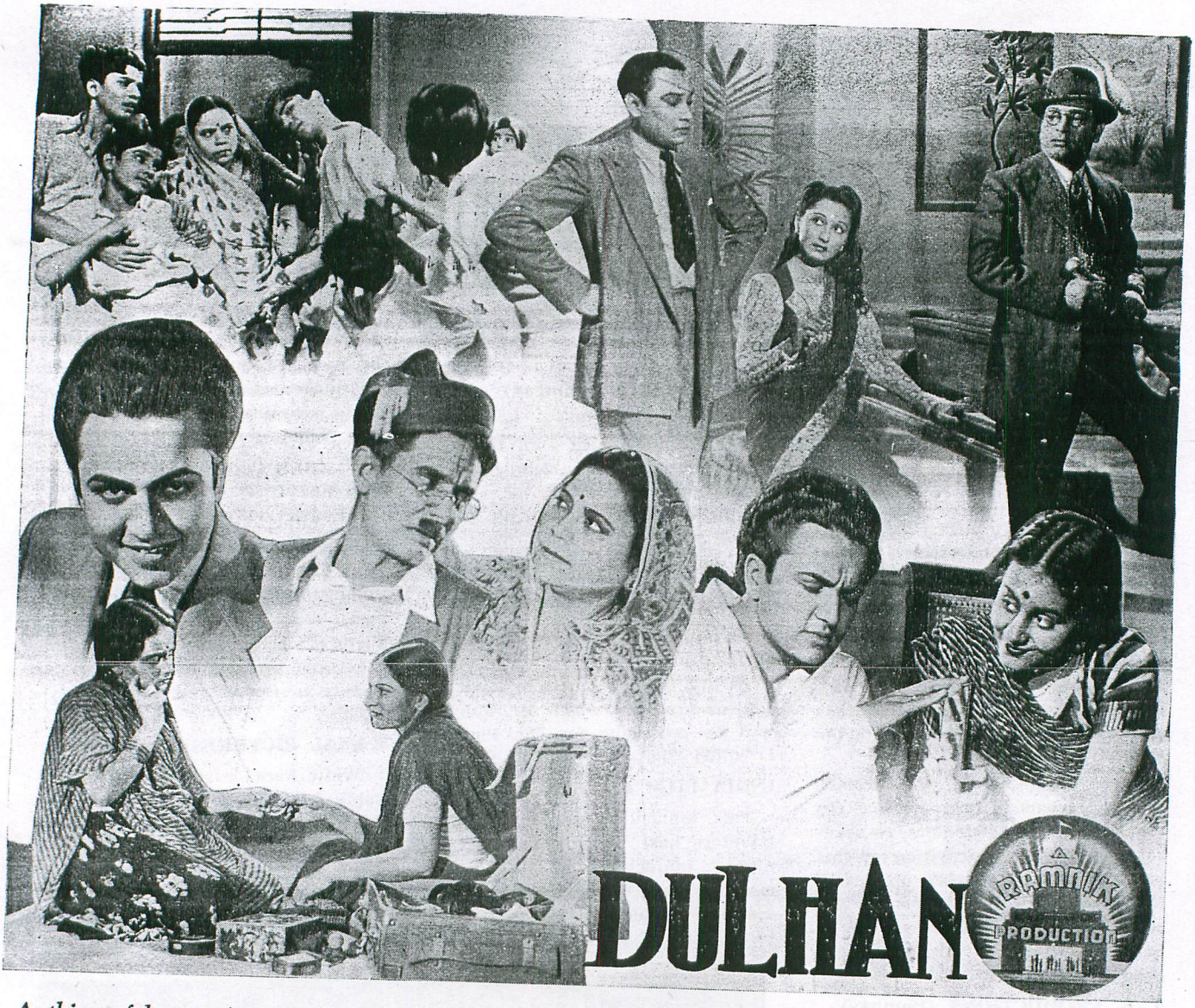
RAI SAHEB C. INDRAKUMAR (Bombay)

This hitherto quiet distributing office has now suddenly burst into activity by taking up 'Nishani', a social story produced by Shorey Pictures of the Punjab. Arrangements are being made to release this picture in Bombay as early as possible.

KAMAL PICTURES (Bombay)

'White Face', a stunt thriller, probably planned after the ideals of Edgar Wallace, has gone into shooting now. The picture features Navinchandra in the leading role and we are likely to see a number of stunts in the story when it is released in Bombay.

Mr. Baburao Patel has a crack at Producer Kardar, at the party given in Kardar's honour by Mr. Naginlal Shah on the 19th July. Mr. Patel presided.



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NAVIN PICTURES (Bombay)

'Parashuram', the mythological marathon which producer P. B. Jhaveri has been busy with all along, is now reported as being complete. With Prithviraj in the leading role, Producer Jhaveri expects great things out of this picture.

This firm of producers have another picture in hand called 'Dosti', featuring Nur Jehan and Motilal, which is now in its final sets.

KIRTI PICTURES LTD. (Bombay)

Under this banner Producer P. B. Jhaveri has a number of pictures ready for release. One is called 'Barat' which features Shobhana Samarth and Harish, and another is called 'Rahat' which features Sardar Akhtar and the third one is called 'Ashirwad' featuring Lalita Pawar and Balwant Singh.

MAHESHWARY PICTURES (Lahore)

Reports come from Lahore that 'Pagli', the maiden production of this company has broken all previous records at the Ritz, a local cinema. 'Pagli' is a dance-and-song affair which is reported to have proved immensely popular with all kinds of audiences.

MEHBOOB PRODUCTIONS (Bombay)

Of all people Producer-director Kardar tells us that 'Najma' produced by Producer-director Mehboob is a milestone in motion picture making. It seems like one, seeing that it has had a unique reception in Calcutta. The latest reports claim that it has also become the craze of Delhi.

Featuring Ashok Kumar and Sitara and supported by Veena, Director Mehboob is very pleased with the picture as the screen's most appropriate entertainment. By the time this is in the press, the picture will have been released in Bombay at the Minerva Talkies.

MOHAN PICTURES (Andheri)

'Dulhan', a Ramnik production, is reported to have done well at Delhi. The picture features Shahu Modak and Yashodhara Katju and is evidently a social story. Other pictures with the firm are called 'Rekha' and 'Kiran'. Both these pictures are ready and awaiting their turn in city releases.

NATIONAL THEATRES (Bombay)

'Pistolwali', their maiden production, which is punctuated by a million thrills has been booked for re-

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Photography:
FAREDOON IRANI.
Story By
DIRECTOR CHOWDHARY.
MUSIC BY
MIR SAHIB.
(of Pukar fame)
Dialogue by
DIRECTOR MIRZA
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lease at the Roshan Talkies in Bombay. They are also reported to have completed their second picture called 'Khazanchi-Ka-Beta' and they are already on the 3rd one called the 'Lieutenant'. All these pictures are directed by Mr. Nari Ghadiali who is reported to be taking a lot of keen interest in the future of National Theatres. These producers, moreover, make a claim of giving sensible fighting scenes. We hope they do.

PRAJA PICTURES LTD. (Bombay)

Producer Multani is a very busy man these days seeing that he has to collect a useful cast for his first picture 'Umang'. This is a remarkably emotional social story and Producer Multani is reported to have already secured the services of Motilal and Chandraprabha in the lead with Prabha, Harish and Sunalini Devi in the supporting cast. The picture has already gone into shooting at the Shree Sound Studios in the presence of the usual professional crowd that gathers for "Muhurats".

PRAKASH PICTURES (Andheri)

'Panghat' is a confirmed success and it is consistently drawing huge crowds at the Lamington Talkies. This success is attributed to its beautiful songs and witty dialogues.

By the time this is in press, Prakash will have released their mythological spectacle called "Ram Rajya" which Director Vijay Bhatt has been finishing up with such great pains and energy. With Shobhana Samarth to do services in the classic role of Sita, this picture promises to be a worthy successor to the previous box-office hits of Prakash. The picture will be released at the Super Talkies in Bombay and it is certainly going to afford a treat to all film-goers.

PRADEEP PICTURES (Bombay)

The negative of 'Vakil Saheb', the maiden production of this company unfortunately became a casualty in the fire that broke out in Bombay. As, however, a number of positive prints were in hand a duplicate negative has immediately been made and Producer Kamlabai Manglorekar has been saved from a huge loss. Mrs. Manglorekar is now busy with her second picture called 'Panna Dai' which will go into shooting very shortly.

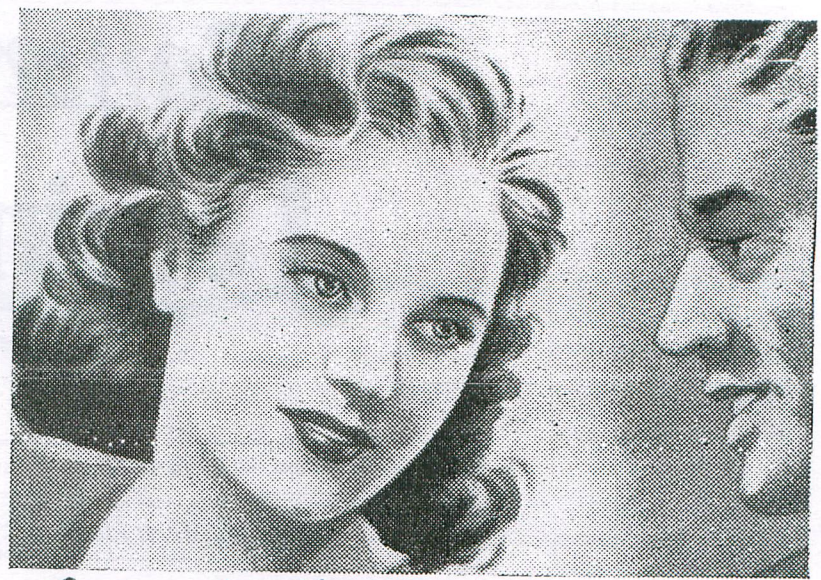
RANJIT MOVIETONE (Bombay)

By the time this issue is in your hands 'Tansen', the classic production of Ranjit featuring Saigal and Khursheed, will have been on the screen at the Royal Opera House. Sardar Chandulal Shah is very enthusiastic about this picture proving a great box-office hit and reports collected from people who have seen the picture in its preliminary stages confirm this expectation of the producer. It is, however, a pity that the publicity of this picture is being badly handled and no one is told about the higher divinity of the music which 'Tansen' is claimed to have sung in times gone by. It is also a pity that the publicity department of Ranjit impresses one as a lukewarm affair and it seems that the people working in this department display the least enthusiasm for their own product. We wonder whether the old fire and the spirit of competition that once distinguished Sardar Chandulal have gone nowadays.

Other pictures in the studio lying complete are called 'Shankar Parvati' featuring Sadhona Bose, 'Vish Kanya' featuring Sadhona Bose and Prithviraj, 'Bansari' starring Ishwarlal and Shamim, 'The Nurse' starring Khursheed and Prabha, 'Dukh-Sukh' starring Sitara and Vasanti, 'Dhiraj' starring Ishwarlal and Sitara and 'Andhera' starring K. C. Dey and Sitara. To see some of these pictures people will have to wait till 1945 as Ranjit's motto seems to be to pile one on the other.

SHALIMAR PICTURES (Poona)

For sheer cool head, we do not say frozen head, Producer-director W. Z. Ahmed ought to get the 'Nobel Prize'. Do what you like, it is im-



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Starring against Jairaj, Devika Rani, comes to the screen in "Hamari Baat" the new picture of the Bombay Talkies.

possible to provoke this man to think in a pessimistic strain and to imagine that he can ever fail. With this overwhelming optimism he has already released 'Prem Sangeet' in Simla, Bangalore and Delhi from where reports come that the picture has become not only a good box-office hit, but a musical success. Very shortly this picture will be released in Bombay at the Capitol Cinema, which is going Indian, and then we shall get a chance to check up the unreasonable optimism of Producer-director W. Z. Ahmed.

In the meanwhile, all on the quiet, Producer-Ahmed has started shooting 'Mun-Ki-Jeet' with the inimitable Neena in the lead and the new handsome Shyam for support.

RAJA MOVIETONE (Bombay)

'Mazaq', the maiden production of Producer-director Zahur Raja is still awaiting release. On the other hand, "O'Panchhi', the second production which is a social story with a romantic lilt in it, is progressing fast in the interior sets and will be shortly ready for release in the town. Featuring Zahur Raja and Radha Rani, this picture, the story of which has been written by Mr. Abid Gulreys, that well-known Urdu Poet, is likely to be an emotional screen document in the capable hands of Zahur Raja.

WADIA MOVIETONE (Bombay)

While 'Shobha', a social picture which was stamped as having a sensible theme, has been kept behind, Producer Wadia is releasing 'Ankh-Ki-Sharm' at the Capitol Cinema sometime in the middle of August.

All on the quiet, Producer Wadia has been collaborating with Director Kumar Sen Samarth in writing the story of 'India Calling' in the English version. Very shortly this picture will go into production and 'gentle' Jamshed, M.B.E., will be making more news for himself and the industry.

BOMBAY TALKIES (Bombay)

Mrs. Devika Rani Rai is on tip-toes of industry with a new production called "Hamari Baat". Though the picture has such a significant name you can rest assured that Mrs. Rai is not going to tell us all the secrets. It seems that the subject has something to do with the film world. With Devika herself as the heroine and Jairaj as the hero we can expect a lot of drama dripping from it.

FAZLI BROTHERS (Bombay)

After the disastrous fire at the Famous Cine Laboratory Producer-director Hasnain ran up a temperature of 103° due to the shock of "Fashion" being involved in the fire. "Fashion", however, was saved completely and the temperature of Mr. Hasnain came down to normal again.

Agha and Meera look after comedy in "Mouj" a social story of Basant Pictures.

"Fashion" will be shortly released in Bombay probably at the Lamington Talkies, and Producer Hasnain thinks that it is a rare picture in contents and conception.

Young Mr. Fazli is in the meanwhile busy with 'Bhai Bahen', a theme that moralizes Hindu-Muslim unity.

RAJKAMAL PICTURES (Bombay)

Producer-director Shantaram is at present sitting tight on the tins of "Shakuntala", waiting for 'Ishara' to go out of the Swastik Talkies. Unless Producer Shantaram gets warm congratulations from his fans in Bombay, he won't have the heart to release the picture in other centres. We have therefore to wait for 'Shakuntala' release—wait till, probably, the month of November.

In the meanwhile, at the Rajkamal Studios, Director Keshavrao Date is shooting 'Mali', a social story in two versions, Hindustani and Marathi.

PURNIMA PRODUCTIONS (Bombay)

Director Kishore Sahu has left this concern after completing the assignment called 'Raja'. This is a sensational social story featuring Kishore Sahu and Protima Das Gupta. It will soon come to the screen in Bombay at the Novelty Talkies.

SHREE FILMS (Bombay)

'Paraya Dhan' is reported as having been almost completed by Director Nitin Bose. With Lila Desai and Maya Banerji in the leading roles, this picture, which is a social story, is expected to be a powerful portrayal of family life in the Hindu world.

Another picture of this company awaiting release is called "Ramanuj'.

LAXMI PRODUCTIONS (Bombay)

'Muhabbat' featuring Shanta Apte is still running at the Kamal Talkies in Bombay and at the Vasant Talkies in Poona.

At the studios they have a costume picture called 'Kadambari' under production, and this picture again features Shanta Apte and Pahari Sanyal under the direction of Nandlal Jaswantlal.

AMAR PICTURES (Bombay)

'Paigam' directed by Surendra Desai featuring Sadhona Bose and Surendra is awaiting release.

Final finishing touches are being given to 'Adab Arz' directed by Virendra Desai.

Director Chowdhary is busy with a new social subject which will smell of some war propaganda.

COLUMBIA FILMS OF INDIA LTD. (Bombay)

'Commandos Strike At Dawn", featuring Paul Muni, ran very well at the New Empire in Bombay. The vivid drama content in the picture appealed to one and all and Columbia once again proved that, war or no war, they can produce pictures which appeal to the masses and to the classes alike.

Another picture of Columbia which will be soon coming to the screen is called 'Something to Shout About', and the way a lot of shouting is done about it, we feel that it will be a worthy successor to 'Commandos Strike At Dawn".

NEW HUNS PICTURES (Bombay)

Producer Baburao Pendharkar can be seen moving all round the town with an air of secrecy on his face. All this intrigue is about his new plans to make New Huns Pictures a limited concern with a huge capital of 25 lakhs. We are reported that all preliminary plans have been completed and the services of Director Kumar Sen Samarth and J. S. Casshyap have been secured for the first story which is expected to be a comedy, and which will go into shooting sometime in the month of August.

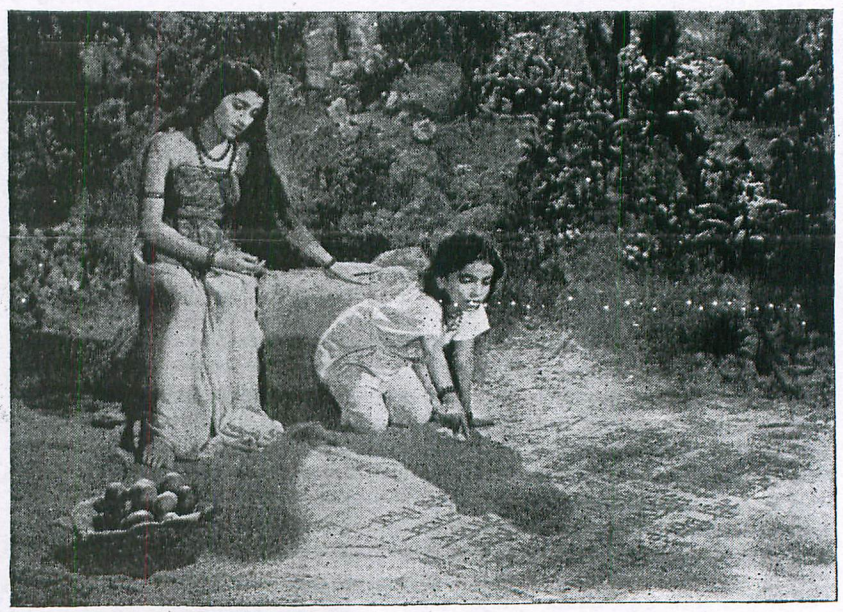
ANAND BROTHERS (Bombay)

'Zamin', the maiden production of this company, requires now the final touch-and-go for a screen release in the city.

It is likely that this company will suspend their production programme for a while till the raw film situation in the market eases a bit.

KARDAR PRODUCTIONS (Bombay)

Even before 'Sharda', the maiden production of this company, could make up its mind to leave the city cinema, Producer-director Kardar



With Mother Earth as the slate Shakuntala teaches little Bharat the ancient scriptures.

Sunetra supplies tons of sex-appeal in "Koshish", a social story of Din Pictures.

has been able to release 'Namaste', the second stream-lined social comedy, on the screen at the New West End where it has been drawing huge crowds despite all what the rivals may say.

'Namaste', which is directed by the two 'juveniles', Sadiq and Sunny, is a remarkable feat of motion picture direction seeing that this is their very first attempt. 'Namaste' is likely to add a few more lakhs to Kardar's heavy coffers and it is no wonder that we see Kardar grinning nowadays instead of smiling.

Other pictures ready with Kardar Productions are 'Kanoon' and 'Sanjog', while 'Geet' and 'Bahar' are already half-way through. Many people wonder how Producer-director Kardar manages to produce so quickly, and so well, and with such quite small chances of failing. Producer-director Kardar does not mind people wondering about this so long as he gets a chance to do his work quietly.

By the way, at a recent celebration party given to Producer-director Kardar this budding capitalist has been able to give a public assurance to his friends that in future he will try to lend to his pictures a greater social purpose than he has been doing hitherto. So whether you like it or not, Kardar pictures in future are going to be entertainers with a social conscience. It is a tall promise, but we hope Kardar will keep his word.

NAVYUG CHITRAPAT LTD. (Poona)

'Ladai-Ke-Bad' had a mixed reception at the Krishna Cinema in Bombay.

At the studios, Director Najma Husein Naqvi is busy with the shooting of 'Naya Tarana' written by Ahmed Abbas and, of course featuring Snehaprabha Pradhan. By the end of August this picture will be ready for the screen and we can bet that it will be on the screen immediately it is ready.

SWASTIK INDIA LTD. (Bombay)

There are reports current in the town that this distribution office has been able to secure the future productions of the Bombay Talkies. Whatever that be, the men in charge are concentrating on the pictures in hand which are called 'Badalti Duniya' produced by Murari Pictures and 'Rahat' produced by Kirti Pictures.

ROYAL FILM CIRCUIT (Bombay)

Distributor V. R. Mehta is waiting anxiously and impatiently for 'Basant' to step out of the Majestic Cinema as he has already booked 'Mahatma Vidur' as the very next release. 'Mahatma Vidur' which features Vishnupant Pagnis and Durgabai Khote is reported to have become a classic production full of emotion and drama which will appeal to one and all.

KAMALROY PICTURES (Bombay)

Quite a lot of work has been done on the picture 'Akbar the Great'

In "Hamari Baat" the new picture of the Bombay Talkies, Devika Rani gets a good ear-pull, something she has been requiring for a long time

Mr. Minoo Katrak, an expert audiographer, whose brilliant work in "Sharda" contributed to its country-wide success. Young Minoo is a great support to Producer Kardar.

which Producer R. R. Roy is producing at the Central Studios. Starring Kumar and Vanmala and many others in the important roles, the picture is expected to be an attractive entertainment.

BASANT PICTURES (Bombay)

Producer-director Homi Wadia is reported to have given a very fine picture in 'Mouj' featuring Pahari Sanyal, Nadia, Kaushalya and others. The next picture which is a social story is called "40 Crores" and has gone to the sets for immediate production.

AURORA PRODUCTIONS (Bombay)

India's famous blind singer K. C. Dey, whose name is a household word in millions of Indian homes, because of his thrilling music and emotional acting, has at last started his own production company with the help of Mr. Daniells, a local business man.

The Opening Ceremony of this new company was performed by Mrs. Tara Ali Baig, the wife of the ex-Sheriff of Bombay. Distributors are already crowding round Mr. K. C. Dey and it would not be surprising if the rights of the picture are sold out long before the picture goes into actual production.

CHITRAPRAKASH FILM EXCHANGE (Jaipur)

'Jawani', a social story produced by National Studios is being distributed by this firm for C.P., C.I. and those who are interested in securing this picture would do well to write to them directly at Jaipur.

MAGNET PICTURES (Bombay)

This new trade banner evidently seems to be a change of flags for Producer V. M. Vyas. Under this banner, Producer Vyas is giving another picture called "Gharki Shobha" to maintain his series of 'Ghar' pictures.

SELECT SERIAL SUPPLY (Bombay)

After tasting some good money, Distributor Bachubhai Raval will now be releasing shortly a social story produced by Murli Movietone. It is called "Kurbani" and it has quite a distinguished cast consisting of Vasanti and Durga Khote.

MEHER TALKIE DISTRIBUTORS (Bombay)

Though started recently, the people at the head of this concern are making a lot of noise in the papers and the noise is about 'Saheli', a Ratanbai production, which has been released at the Imperial Cinema and which has been reported to have been received well by all classes. These distributors have glamourised the mistakes committed by Ratanbai in producing this picture and have offered some good money as rewards to the people who would put their fingers on these mistakes. We hope the fingers don't get burnt. In any case, we admire the enthusiasm of these new distributors and we hope they maintain the same pitch when they secure more pictures for distribution.

D. R. D. PRODUCTIONS (Bombay

'Ishara' is having an exceptionally good run at the Swastik Talkies in Bombay. The picture has proved a remarkable success at other centres in the country and naturally, therefore, the producer, D. R. D. Wadia, is in his full enthusiastic element.

The next story on which he is at present working is called 'Aina'. the script work of which is in the process of being prepared.

BOMBAY CINETONE LTD. (Bombay)

After achieving a remarkable success in the first production, 'Savera' Producer K. B. Lall has started a new one called 'Lal Haveli'. This picture is being directed by Mr. Lal himself and features Surendra and Nur Jehan. The music is in the capable hands of Mir Saheb.

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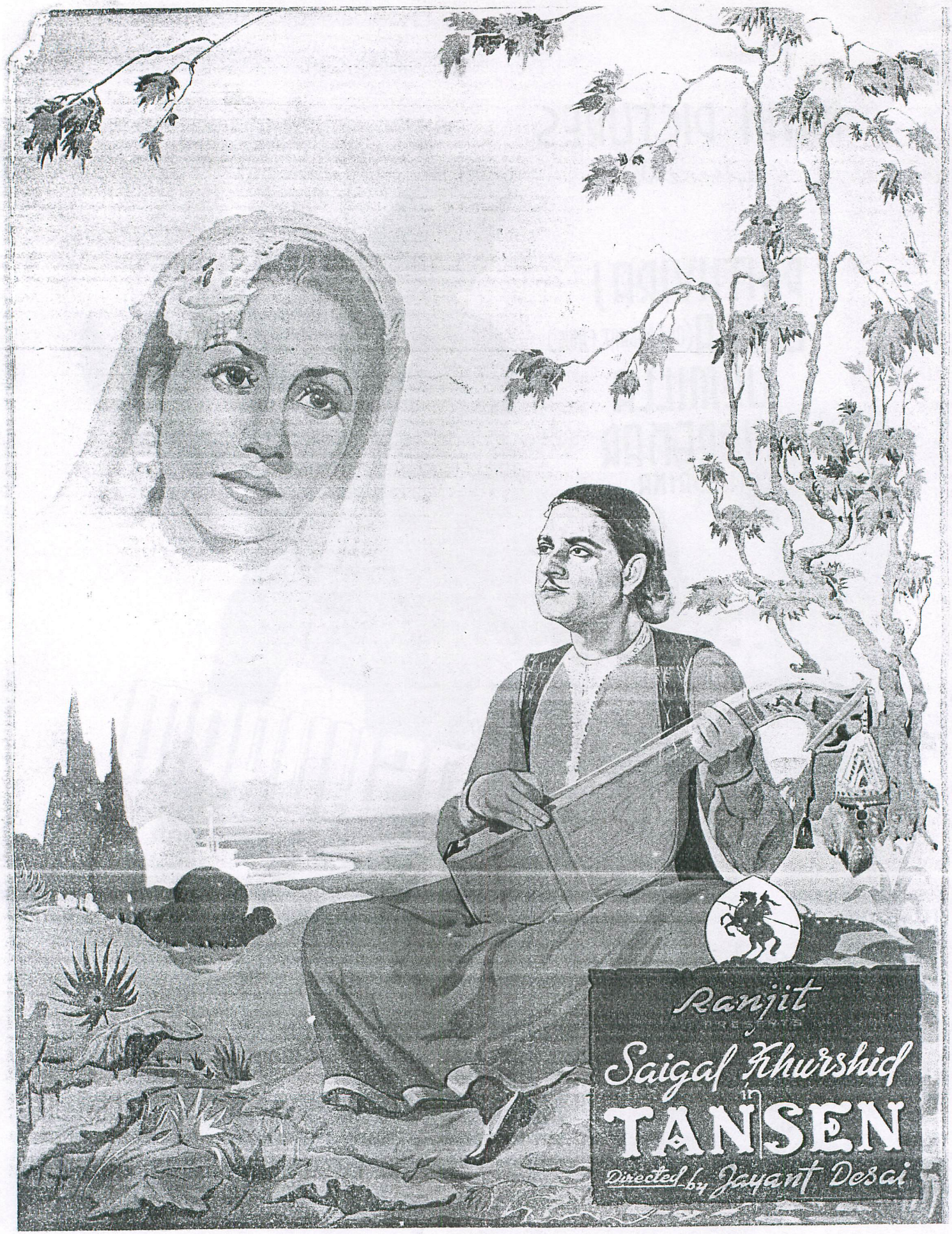

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